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ABSTRACT

Following a preliminary study of crafts membership organizations in the United States, a survey was conducted of members of these organizations in order to determine their number, kind, media of work, personal characteristics, and geographic location. A sample of 5,146 craftspersons who were members of these organizations was mailed a questionnaire. The response rate was 74 percent with 2,637 identifying themselves as crafts-artists; the remainder were dropped from the sample. Analysis of the data gathered showed results such as the following: (1) about 375,000 member crafts-artists live in the United States; (2) the most accomplished and successful craftspersons are members of organizations; (3) crafts-artists are likely to be white females, with a median age of 45 years, married (72 percent), college graduates employed in a crafts, technical, or professional occupation, with incomes about 35 percent higher than the average; (4) fiber is the primary medium of 42 percent of the craftspersons, followed by clay, wood, and metal; (5) about 25 percent of the craftspersons consider their craft work to be full time; and (6) the majority of craftspersons are self taught, but workshops and college or university courses in crafts were also frequent avenues to the crafts. The study leads to public policy implications for training, exhibits and shows, awards and financial support, and the imbalance of supply and demand in the crafts fields. (KC)

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CRAFTS-ARTISTS
IN THE UNITED STATES

by

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June, 1982

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EXECUTIVE SUMMARY

The National Endowment for the Arts, as part of a continuing program of research on crafts-artists and their environment, contracted with Mathematica Policy Research, Inc. (MPR), to conduct a survey of crafts-artists who are members of crafts organizations in the United States. The results of this recently-completed study are presented in the report that follows. The purpose of this summary is to distill the findings for the reader interested in an overview of the results and to present conclusions and implications for policy that flow out of these findings.

A. STUDY DESIGN AND PROCEDURES

The basic design for the survey of crafts-artists belonging to crafts membership organizations was to send a detailed questionnaire in the mail to a sample of crafts organization members selected using a two-stage stratified sampling process. In the first stage, crafts organizations responding to an earlier MPR survey were stratified by key characteristics (geographic region, membership size and primary medium in which members worked), and a sample of organizations was selected within each stratum. In the second stage, a sample of crafts-artists was selected from the membership rosters supplied by the organizations responding in the first stage. Mail survey techniques with telephone follow-ups were used in both stages.

The earlier crafts organization survey showed that organizations are distributed fairly evenly by geographic location but are quite unevenly distributed by membership size and primary media categories.

Hence, all large organizations (2,000 or more members) were included in the first-stage sample to ensure that none of these groups, which account for less than 2 percent of all organizations but over 36 percent of the members, was missed. In addition, the less prevalent primary media categories were oversampled to ensure that the resulting sample of crafts-artists permitted reliable estimates of the characteristics of crafts-artists working in each major media type.

The first-stage survey of organizations was completed in the spring of 1980 and the second-stage survey of a sample of crafts-artist members was completed in the fall of 1980. The total sample size for the organizations survey was 281 membership organizations, of which 205 or 73 percent returned usable membership lists. The sample of organization members totalled 5,146 individuals, of whom 3,785 or 74 percent responded. Of this number, 2,637 identified themselves as crafts-artists, while the remainder were not involved in crafts and were dropped from the analysis sample. A detailed discussion of procedures used to collect and tabulate the information provided by crafts-artists, along with copies of fielding forms, is provided in the methodology report for this project.[1]

In addition to the main survey of member crafts-artists, three smaller surveys were conducted to ascertain the extent to which the results of the members survey could be assumed to represent the numbers and characteristics of the total population of crafts-artists. These smaller surveys included crafts-artists who sell their crafts at nationally recognized shops and galleries, crafts-artists who exhibit at prominent fairs and crafts exhibitions and subscribers to crafts periodicals not published by crafts organizations. Procedures used for these surveys are also described in the Methodology Report.

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[1] J. Georg Cerf, Constance F. Citro, and Audrey McDonald, Methodology Report: Survey of Crafts-Artists (Princeton, N.J.: Mathematica Policy Research, 1982).

The results of the main survey of crafts organization members and the three smaller surveys were tabulated and analyzed in a number of ways. The report which follows this summary presents the study findings under the following headings. The introductory section provides background on the study and describes major characteristics of member crafts-artists in terms of primary crafts media, intensity of crafts involvement, net income from crafts, extent of crafts training, region of residence, and years of crafts involvement. Section II develops estimates of the number of crafts-artists in the U.S. based on the results of the members' survey and evaluates these estimates in light of the additional information on the extent of crafts organization membership obtained from the surveys of sellers, exhibitors and subscribers. Section III presents a demographic profile of member crafts-artists and compares their demographic and socioeconomic characteristics to the total adult population. Section IV presents detailed tables on crafts-related characteristics of member crafts-artists. Section V presents the results of a regression analysis directed to determining factors affecting the number of hours member crafts-artists devote to their work and the level of hourly earnings they receive. Finally, Section VI present results of the three smaller surveys of sellers, exhibitors and subscribers and compares these results to the findings for comparable groups of crafts-artists who belong to crafts membership organizations.

B. CRAFTS-ARTISTS: HOW MANY ARE THERE?

A primary goal of the research program of the Arts Endowment in the field of crafts is to develop estimates of the number of crafts-artists in the United States. As a national sample survey of the entire U.S. adult population has not appeared a cost-effective means to develop estimates, work has focused on using lists of names believed to represent crafts-artists. A planning study carried out by MPR in 1976 recommended that estimates be developed using membership rosters of organizations of crafts-artists.

Based on data from a survey of crafts membership organizations completed in 1978 and other information, MPR estimated that there were 1,218 crafts membership organizations in the U.S. in 1978 whose membership rolls totalled 458,000. The unduplicated estimate of member crafts-artists in 1978, allowing for individuals belonging to more than one organization, was 375,000. As a result of the recently-completed surveys of organizations and a sample of their members described in this report, it is estimated that in 1980 there were 1,063 to 1,265 crafts membership organizations in the U.S. whose membership rolls totalled 268,000 to 319,000 names. The unduplicated estimate of crafts-artists belonging to these organizations is 150,000 to 180,000. This estimate, for 1980, represents crafts-artists who are currently engaged in one of the crafts media as defined by the Arts Endowment.

The difference between the 1978 estimate of 375,000 member crafts-artists and the 1980 estimate of 150,000 to 180,000 is attributable to several factors. The largest portion of the difference is due to an estimate of membership size of crafts organization for 1980 based on actual counts of membership lists that is about a third lower than the

1978 estimate which was based on broad size intervals checked off by organizations. The next most important factor is the adjustment made in 1980 from member responses, that could not be made in 1978, to subtract out over a quarter of the organization members as not being crafts-artists. Finally, a slightly larger adjustment was made in 1980 compared to 1978 for multiple memberships. Of course, the lower-bound estimate of 150,000 member crafts-artists in 1980 reflects the lower-bound estimate of the number of crafts membership organizations.

One of the research issues here is the extent to which there are crafts-artists with similar characteristics who do not belong to crafts membership organizations. To find out, a series of tests was made which involved selecting populations of crafts-artists without any reference to whether those populations included members of crafts organizations. First, a small number of highly regarded crafts shops, galleries, exhibits and fairs were identified, and a sample of crafts-artists showing their work at these outlets were asked if they were members of crafts organizations and also sent the entire questionnaire previously sent to member crafts-artists. Second, crafts publications not affiliated with crafts membership organizations were identified and a small sample of their subscribers surveyed.

The results of these tests established that virtually all highly accomplished sellers and exhibitors (100 percent and 95 percent, respectively) are members of crafts organizations and that 73 percent of subscribers are also members of crafts organizations. Moreover, the characteristics of seller and exhibitor crafts-artists are very similar to characteristics of crafts-artists responding to the member survey who devote 40 or more hours per week to crafts. The characteristics of

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subscriber crafts-artists are very similar to those of all crafts-artists in the member survey. Accordingly, there is a basis for concluding that the survey of crafts-artists belonging to crafts membership organizations is representative of the characteristics of highly-skilled crafts-artists and of subscribers as well as members, and that the estimated population of member crafts-artists overlaps to a large degree with the total crafts-artist universe.

C. A PROFILE OF CRAFTS-ARTISTS AND THEIR CRAFTS ENVIRONMENT

As individuals, crafts-artists who are members of crafts organizations are more likely to be female and white than the total adult U.S. population aged 20 or older. (Over 70 percent of crafts-artists are women and almost 98 percent are white, compared to figures of 53 and 85 percent, respectively, for the adult population.) Crafts-artists have close to the same median age as the adult population (45 years compared to 42 years) and a similar distribution by marital status (72 percent of crafts-artists are married compared to 66 percent of the adult population). Similar proportions of crafts-artists and all adults are in the labor force (62 percent versus 65 percent) and, of those who are working or available for work, similar proportions are employed (95 percent of crafts-artists who are in the labor force are employed and 5 percent unemployed compared to figures of 94 percent employed and 6 percent unemployed for all adults). Crafts-artists differ from the adult population in terms of educational status (57 percent of crafts-artists have completed college compared to 17 percent of the adult population 25 years and older) and occupation (34 percent of crafts-artists list their main occupation as crafts and another 38 percent list professional and technical occupations, while only 16 percent of the adult population aged 18

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or older have professional or technical occupations). Annual household income of crafts-artists on average is about 35 percent higher than mean annual household income for the whole U.S. ($28,900 compared to $21,400), although the annual income of crafts-artists themselves is lower than per capita annual adult income on average ($9,500 compared to $12,200).

Turning to characteristics of crafts-artists related to their crafts work and environment, about 42 percent of all member crafts-artists consider fiber to be their primary media. The two next most prevalent media are clay and wood with 17 percent each, followed by metal with 13 percent. Leather and paper combined account for 5 percent, while glass, other media and combinations of media are nearly 7 percent.

The level of involvement of crafts-artists in crafts work ranges from occasional activity to crafts as a full-time occupation. About 25 percent of respondents described crafts as their major or primary activity in life; one-third of these crafts-artists spend 40 or more hours per week producing crafts while the remaining two-thirds spend less time. Another 17 percent reported crafts is a secondary activity. Crafts is a leisure activity of about 31 percent of respondents, of whom almost half spend 10 hours or more per week on crafts and the remainder less than ten hours. Almost 14 percent of crafts-artists reported crafts is an occasional activity and the remaining 13 percent indicated another type of involvement, such as primarily teaching crafts or a student of crafts.

Looking at primary media and level of involvement together, fiber is more popular than other media among crafts-artists but as a secondary, leisure or occasional activity rather than a full-time or major activity. Clay and metal are the most prevalent primary media for crafts-artists who consider crafts their primary activity. Glass is also prevalent as a primary activity. On the other hand, wood is most frequently mentioned as a leisure or occasional primary media.

Current trends in crafts design and work are reported as the most important influence on crafts-artists' work. American folk themes and ethnic/cultural traditions are also important sources of inspiration. Most crafts-artists produce one-of-a-kind objects and those who engage in crafts as a primary activity accept commissions at an average of 22 per year.

The most popular form of crafts training is "self-taught;" however, the most frequently reported formal approaches are workshops at crafts schools and college or university courses in crafts. Least prevalent are apprenticeships. The relationship between amount of training on the one hand and intensity of involvement on the other is not straightforward, with some media "requiring" more training than others. Fiber and wood are more self-taught than other media.

Satisfaction with past training is high and about 15 percent of all crafts-artists are presently receiving some form of training for an average of one hour every week. Two-thirds plan to acquire additional training in crafts. Lack of time and money are the most important barriers for more training.

Training in business skills has been acquired by about 30 percent of crafts-artists. Nearly 60 percent of those who have not received such training indicate a desire for it.

The "average" crafts-artist has been involved in crafts for 16 years and works almost 20 hours per week designing and producing crafts. An additional 2 hours per week are spent in marketing. About 90 percent of crafts-artists visited a crafts gallery or museum in the 12 months prior to the survey and read an average of 2.4 crafts publications. Two-thirds of crafts-artists also collect crafts.

Crafts-artists tend to work alone and in their home. About a third report that other family members work in crafts, but often in a different media. One-third also replied that their parents were involved in crafts.

Crafts-artists who own their homes outnumber renters by a ratio of about 4 to 1. About 34 percent live in rural areas, another 37 percent in the suburbs and less than 29 percent in urban areas. Over 57 percent live in communities of less than 50,000 population. Crafts-artists reside in all regions of the U.S., but proportionately more are found in the Northeast (28 percent) and South (29 percent) compared to the North Central region (24 percent) and West (19 percent).

Creative or intangible aspects of crafts as a "means of creative expression," "sense of accomplishment," and "life's work" outrank more pecuniary aspects as important satisfactions for crafts-artists. However, the barriers to achieving these satisfactions are non-craft obligations, money, time, lack of public appreciation, marketing opportunities and training. The most frequent goals set by crafts-artists are to devote more time to crafts and to develop artistic competence; increasing income and winning an award or recognition are less important.

Over 82 percent of all crafts-artists exhibited their crafts within the 12 months prior to the survey, with nearly half doing so from two to five times. About 42 percent of the respondents who exhibited received an award or prize within 3 years of the survey. Art/crafts fairs and galleries were each listed by 35 percent as the best places to exhibit. Crafts shops (either their own or someone else's) were the next most popular. The lack of outlets and poorly informed communities were listed as the major problems by crafts-artists who exhibit.

About two-thirds of all crafts-artists produced goods for sale; of these, 23 percent report receiving their primary income from crafts sales. Art/crafts fairs and galleries are again listed as the best places to sell. Too few outlets, dealing with clients, lack of business skills and a poorly informed public are listed as the major problems.

Relatively small proportions, each less than 10 percent, have received a grant or fellowship, applied for a crafts-related bank loan, purchased equipment or materials in cooperation with other crafts-artists or exchanged crafts for other goods and services.

Crafts provides a relatively small contribution to net household income and is about as likely to be a drain on household income as a contribution. The estimated average annual crafts-related income of crafts-artists is about $2,800. Nearly 43 percent of crafts-artists teach crafts and earn an average of about $1,100 per year from teaching. Crafts expenses are estimated on average annually at about $2,600, leaving a net gain of $345 (based on data from those who reported both income and expense categories).

Average non-crafts personal income is about $8,000 per year while other family members earn about $14,900 ($14,300 of it from non-crafts sources). Overall, average annual income for crafts-artist households is about $28,900.

Materials are the most frequent crafts-related expense, amounting to about $1,000 per year for those who buy them. Dues and publications are the next most prevalent expense at about 70 percent each and costing an average of $48 and $85 per year respectively. The most expensive item--employee salaries at $6,500--is among the most infrequent cost with only 4 percent of crafts-artists reporting that they have employees.

D. FACTORS RELATING TO CRAFTS INVOLVEMENT AND FINANCIAL RETURNS

In addition to the extensive tabular analysis of characteristics of member crafts-artists summarized above that was performed for this report, responses of crafts-artists to the survey of crafts organization members were empirically analyzed using regression techniques to attempt to relate underlying causal factors to specific outcome variables. The empirical analysis focused on two aspects of crafts-artists' activity: their level of involvement as measured by weekly hours of producing and marketing crafts and the financial returns as measured by gross hourly earnings for those who sell their products.

There is considerable variation in both work hours and hourly earnings, and the estimation yielded a number of interesting insights which help in understanding their determinants. However, there are two caveats that must be stressed in interpreting the results. First, the pursuit of crafts is of course motivated by noneconomic factors such as artistic accomplishment, as well as by economic factors, which suggests that the rewards to crafts activity consist of nonmonetary as well as monetary elements. Hence, an analysis of the financial returns to crafts in terms of hourly earnings will understate the true returns to the extent that nonpecuniary remuneration is present. Using a regression approach in conjunction with the data available, it is not possible to identify the relative mix of these different remunerative elements.

Second, individuals may engage in crafts as an avocational activity, as an income producing activity, or both. Persons with identical observed characteristics may differ in their efforts to sell crafts. This difference in sales orientation, which is not observed in the data, will manifest itself in different hourly earnings measures. It may, in addition, be correlated with observed characteristics such as training and exhibition experience so that the estimated effects of the latter variables may partially incorporate underlying variation in sales orientation. Hence, the empirical findings should be interpreted with some caution.

With regard to weekly hours of crafts involvement, the empirical findings suggest that crafts-artists respond positively to a greater potential wage rate, i.e., they work more hours per week the higher the financial return they can expect to gain. The potential hourly wage rate was imputed to all 1,363 crafts-artists respondents who reported the number of hours worked in crafts and other variables, based on regression estimates for the 959 crafts-artists who reported selling their crafts. The imputed hourly wage rate is intended to proxy expected total remuneration, including both monetary and nonmonetary elements. Thus, it serves as a more inclusive measure of the incentive to engage in crafts activity than monetary income alone.

The number of hours spent in producing crafts does not display a consistent relationship to skills and the acquisition of training, although exhibition experience, apprenticeship, and college teaching are important. But, these factors may in themselves represent measures of involvement rather than causal factors underlying crafts activity. Crafts do compete with other personal activities and the data offer some indirect evidence of this competition for one's time: individuals from larger families and who own their own homes spend less time in crafts. Rural residents are estimated to work more intensely in crafts than those living in more populated areas. While males are estimated to receive higher earnings than females with similar crafts-related characteristics, they tend to work fewer hours in producing and marketing crafts. This implies that crafts may be a more important form of leisure for females than males. Finally, crafts involvement is not significantly related to the level of income earned by other household members.

Turning to the analysis of what influences hourly earnings, the estimation finds a positive financial return to training in business-related skills and to certain types of training in crafts production, specifically apprenticeship programs and college courses. The general work experience that crafts-artists accumulate over time also has a significant pecuniary impact. Artistic quality and recognition are found to be significant determinants of earnings. This impact, however, is primarily due to the ability to exhibit one's work rather than to the receipt of awards or financial support. Finally, individuals specializing in fiber and paper media earn significantly less than otherwise similar crafts-artists concentrating in other media.

E. POLICY IMPLICATIONS

There are several findings from this analysis which may offer guidance to policymakers and crafts organizations who are concerned with assisting crafts-artists to attain greater financial success. The tentative implications for policy that can be inferred from the empirical analysis are:

- **Training** - Not all types of training lead to an increase in earnings for crafts-artists. More specialized and intensive methods, such as apprenticeships and college courses, appear to offer larger financial rewards. Business-related skills training is significantly related to earnings which makes sense because crafts-artists are similar to self-employed business persons. Greater encouragement and provision of these programs seem to be warranted.

- **Exhibitions and Shows** - As was expected, the analysis found a strong relationship between number of exhibits and increased earnings of crafts-artists. The exposure received by crafts-artists through exhibiting their products is clearly a key element in financial success. Shows enhance the access of customers to artists and facilitate relative comparisons with respect to quality and style. Efforts to increase availability of, and participation in, crafts exhibits should have significant payoff in helping crafts-artists increase financial rewards from crafts production.

- **Awards and Financial Support** - The analysis found no perceptible effect on either crafts activity or crafts earnings of having received a crafts award or prize in the past three years or of ever having received a fellowship, grant, or other form of support from a government agency or foundation. This finding suggests that the resources of the Arts Endowment and other organizations for assisting crafts-artists might be better utilized if they were directed to other modes of assistance.

- **Imbalance of Supply and Demand** - There is some tangential evidence that there may be some overcrowding (i.e., an imbalance of supply and demand) in fiber-related crafts, in that they are the most popular, yet earn the least income. This conclusion must remain speculative, especially given the unobserved differences in sales orientation, which may be such that fiber artists are less oriented to selling than crafts-artists in other media. Nevertheless, the financial implications of the differences in earnings by media warrant further investigation.

Further implications can be formulated based on some additional research efforts. Further empirical analyses that could be carried out with the data from the 1980 Survey of Member Crafts-Artists include:

- Extension of the wage rate analysis to all crafts-artists in the sample, using appropriate statistical techniques, so that the unobserved decision to sell or not can be confronted directly.

- Investigation of the factors prompting crafts-artists to pursue crafts as a primary occupation.

- Exploration of the relationship between financial success and the barriers to exhibiting and selling crafts. (The Arts Endowment has sponsored research on this topic in four cities. The data from the Survey of Member Crafts-Artists would permit further investigation with a nationally representative sample.)

- Investigation of the level of financial returns to producing crafts in response to current trends, traditions, inspiration, and demands of the market.

- Examination of the link between crafts activity and other employment.

It would also be useful to pursue further the question of the extent to which the population of crafts-artists who belong to crafts membership organizations fully represents in number and characteristics the total universe of all crafts-artists. The Arts Endowment currently obtains data on leisure activities of Americans from a sample of persons who are included in the National Crime Survey, totalling about 18,000 cases on an annual basis. Several questions are asked of this sample about participation and training in crafts. Characteristics of persons active in crafts from this sample could usefully be compared to the characteristics of respondents to the Survey of Members.

Another approach to consider is to conduct a larger representative survey of subscribers to crafts periodicals not published by crafts membership organizations. Over 25 percent of the subscribers included in the small survey conducted for this report did not belong to crafts organizations; however, analysis of this group in any depth is not possible as questionnaires were obtained from only 168 subscriber crafts-artists in all, including both organization members and non-members. A larger survey of subscribers that was designed to be representative of the subscriber universe could provide another useful look at the crafts-artist population and perhaps turn up valuable additional information to supplement the profile obtained from the survey of crafts organization members.

I. INTRODUCTION

This report is an endeavor to deepen our understanding of crafts-artists and to provide information about their characteristics and concerns that will be useful to the National Endowment for the Arts. Accordingly, major purposes of the report are to describe the personal and crafts-related characteristics of crafts-artists and to explore some of the important relationships between participation and success in crafts and these characteristics. Other goals are to prepare an estimate of the number of crafts-artists in the United States and to determine if the information provided by crafts-artists included in this sample applies to all crafts-artists.

Before proceeding to these topics, several preliminary matters are discussed in this introductory section:

- A brief history of studies conducted for the Arts Endowment concerning crafts-artists
- The rationale for the approach adopted to collecting information about crafts-artists
- An outline of the procedures followed to gather the data for this report
- Description of the major characteristics of crafts-artists
- The organization of the tables used in this report.

Following these topics is the body of the report in five main sections:

(1) Estimates of the number of crafts-artists (Section II)

(2) A description of the personal and household characteristics of crafts-artists (Section III)

(3) The crafts-related characteristics of crafts-artists as well as their attitudes toward crafts, their satisfactions and goals, and their problems (Section IV)

(4) An examination of some specific relationships between participation and success in crafts and the characteristics of crafts-artists (Section V)

(5) Results of tests to determine the extent of crafts organization membership (Section VI).

A copy of the questionnaire used in the survey conducted for this report along with a comparison of survey results by type of interviewing procedure are included as appendices. A third appendix compares selected survey results to a 1978 survey of crafts-artists in Canada and a fourth appendix discusses a model of crafts involvement. All the data sampling, data collection and data tabulation procedures along with exhibits are described in the Methodology Report for this project.[1]

A. PRIOR RESEARCH ON CRAFTS ORGANIZATIONS AND CRAFTS-ARTISTS

In 1976, the Research Division of the National Endowment for the Arts initiated a planning study for the purpose of determining the feasibility and methods for a national survey of crafts-artists.[2] One of the recommendations from this study was that a survey of crafts membership organizations should be conducted prior to surveying individual crafts-artists. This recommendation was adopted by the Arts Endowment and the Survey of Crafts Organizations completed in 1978.[1] The results were also published by the Arts Endowment.[2] Both the planning study and the survey of crafts organizations provided strong evidence that crafts-artists belonging to organizations are a major component of the total crafts-artist population. A mail survey of the membership rosters of the sample of crafts organizations was recommended as a cost-effective means for gathering information about the population of crafts-artists belonging to such organizations.

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[1] J. Georg Cerf, Constance F. Citro and Audrey McDonald, Methodology Report: Survey of Crafts-Artists (Princeton, N.J.: Mathematica Policy Research, 1982).

[2] Constance Citro and Diana Zentay, A Planning Study for a National Survey of Crafts Arts (Washington, D.C.: Mathematica Policy Research, January 1977). See also Research Division Report No. 2, To Survey American Crafts: A Planning Study.

Based on the results of the 1978 Survey of Organizations, the population of member crafts-artists had been estimated at about 375,000 for the U.S. Based on the survey of members that was conducted for this report, this figure has been revised, so that it is now estimated that there are 150,000 to 180,000 crafts-artists who belong to crafts membership organizations.

B. RATIONALE FOR A SURVEY OF CRAFTS-ARTISTS WHO ARE MEMBERS OF CRAFTS ORGANIZATIONS

During the early phases of the research on crafts, it became clear that a national probability survey to gather specific information about crafts-artists and their work would be prohibitively expensive. As already discussed, the planning study concluded that surveys of crafts membership organizations and their members would be feasible and provide useful information about an important component of the crafts world. Moreover, evidence suggested that there are relatively few crafts-artists who are not members of at least one crafts organization, so that surveying a sample of members would be a cost-effective means of gathering data on the crafts-artist population.

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[1] Constance Citro, et al., Results from a National Survey of Crafts Membership Organizations (Washington, D.C.: Mathematica Policy Research, June 1978).

[2] Research Division Report No. 13, Craft Artist Membership Organizations 1978.

This hypothesis cannot be tested using only information from the sample frame developed as a result of the Planning Study. To determine if membership in crafts organizations is as widespread as some anecdotal information suggests, two separate tests were designed and included in the present study. Other ways can also be found to verify the extent of membership. One test that was carried out involved selecting establishments and fairs which sell or exhibit the works of very accomplished crafts-artists and sampling these crafts-artists. There is some basis to believe that "professionals" may not be as likely to join crafts organizations as those with less skill. A second test was to survey subscribers to crafts periodicals which are not published or associated with a crafts membership organization. The argument here is that these periodicals may include many crafts-artists who either are not aware or do not choose to belong to an organization, but still wish to maintain some contact with trends and developments in their particular media or crafts generally.

Based on the results of these tests, over 95 percent of seller and exhibitor crafts-artists are estimated to belong to at least one of the crafts membership organizations included on the master list from the prior Survey of Crafts Organizations. About three-quarters of all subscribers are estimated to be members of crafts organizations. A more complete analysis is included as Section VI of this report.

C. DATA COLLECTION PROCEDURES

The information presented in this report regarding crafts-artists who are members of organizations was obtained from a two-stage stratified cluster sample of members of organizations identified in the 1978 Survey of Crafts Membership Organizations conducted by Mathematica Policy Research, Inc. (MPR). The two-stage nature of the design results from initially selecting organizations and then individual members from those organizations (the latter stage producing a clustered sample). Initially 281 organizations were sampled, of which 205 or 73 percent returned usable membership lists.

The sample was stratified because the earlier work showed most crafts-artists were concentrated in a few media with smaller numbers working in other materials. To adequately represent all crafts-artists, the most popular media (fiber and clay) were undersampled, and the least popular (paper and leather) were oversampled. Adding up respondents from all the strata, 5,146 were sampled and responses were received from 3,785 persons or 74 percent. Of this number, 2,637 identified themselves as crafts-artists, while the remainder were not involved in crafts and were dropped from the analysis sample.[1]

Questions were developed by MPR based on prior research and suggestions by the Research Staff of the Arts Endowment and consultants to the Endowment and the project. A draft questionnaire was pretested prior to its final printing. A copy of the questionnaire is in Appendix A.

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[1] A small number of questionnaires, 27, were completed by crafts-artists, but could not be processed for analysis because crucial data were missing and could not be obtained.

The fielding procedures used required extensive mailings with telephone follow-up of non-respondents. The sequence of contacts is shown below for the two main surveys (the times in parentheses indicate the elapsed time since the last contact):

First Stage:

Survey of Crafts Organizations

Initial request for names of members
Telephone follow-up (3 weeks)

Second Stage:

Survey of Crafts-artists

Initial letter
First questionnaire (2 weeks)
Follow-up post card (1 week)
Follow-up letter (1 week)
Second questionnaire (3 weeks)
Telephone follow-up (6 weeks)

Use of the telephone resulted in significant additions to the number of membership lists received and questionnaires returned in the mail. In addition, interviewers completed questionnaires over the telephone. Questionnaires returned as a result of the telephone follow-up were examined to see if there were any major differences in characteristics reported by these crafts-artists and those not contacted by telephone. The results are included as Appendix B to this report.

When completed questionnaires were received in the mail, each was edited and coded. As part of this process, 1,471 respondents were called back to clarify an answer or obtain a missing answer to particular questions which were important for the analysis. A computer based file was created and the data verified. Corrections were made when they were necessary.

In order to properly reflect the relative numbers of crafts-artists drawn from each stratum in the tables and to prepare the estimates of the overall number of crafts-artists, a weight for each of the 2,637 crafts-artists respondents was developed. These weights consider the media in which crafts-artists work, the number of organizations to which they belong, and the level of response within the groups used to select the sample. The tables included in this report were prepared using these weighted responses.

In order to provide comparability between the survey of member crafts-artists and the surveys of professional sellers and exhibitors and subscribers, the same questionnaire was used and the data gathering procedures were similar.

D. MAJOR CATEGORIES USED IN TABULATIONS

The tabulations presented in this report consist of tables showing characteristics and opinions of crafts-artists cross-classified by other characteristics. These cross-tabulations result from creating mutually exclusive groups for each of several different key analytical variables selected from the large number of questionnaire items, and then examining characteristics of respondents in each of these groups on other variables collected in the survey. The purpose is to ascertain differences among the various groups and secondarily to identify potential relationships between each analytical variable and the characteristic or data item being tabulated. The major variables used in the tabulations in this report are the following:

- Primary crafts media
- Intensity of crafts involvement
- Net income from crafts
- Extent of crafts training

- Region of residence
- Years of crafts involvement

Definitions of the categories identified for each of these variables are provided in Figure I.1.

The major variables listed above were selected in the belief that each variable relates significantly to other characteristics of crafts-artists and therefore that crafts-artists would exhibit important differences among the categories identified for each. In several instances, this determination was based on expectations rather than previous research. These expectations were not always met and consequently relatively little use is made of certain analytic variables. On the other hand, media, intensity of involvement, and net income categories usually show significant variation and are used in nearly all of the tables.

As an introduction to the body of the report, a summary of the results of the survey for each of the major variables identified in the cross-tabulations follows. The relationships revealed in tabulations between these and other variables cannot be used to draw any conclusions about causality or direction of causality. Variables selected as major stratifiers may, in some instances, influence variables to which they are related and in other instances may themselves be the outcome of those variables; in yet other instances, two apparently related variables may be independently influenced by yet a third variable not included in the tabulation. Analysis presented in Section V uses multiple regression techniques to investigate predictors (independent variables) of crafts involvement and income (dependent variables) in a causal framework.

FIGURE I.1

DEFINITIONS OF CATEGORIES OF MAJOR CROSS-TABULATION VARIABLES

Primary crafts media. Each respondent was asked to indicate one primary media from among those listed or written in by the respondent. The following are guidelines used when assigning "other" responses to broad media categories.

Fiber:	All types of weaving, sewing, working with organic or synthetic strands to make material or finished product.
Clay:	Pottery and related types of work including glazing and firing, but excluding china painting.
Metal:	Includes jewelry making but not lapidary work; metal working involves forging, forming, fabricating and finishing all varieties of metal and alloys.
Wood:	Shaping, joining and finishing wood.
Glass and Other:	Glass includes glass blowing and forming as well as casting and assembling stained glass constructions. "Other" includes a miscellany such as plastics, natural materials, and ivory, and combinations of media.
Paper and Leather:	Paper is papermaking and finishing, not calligraphy or painting applied to paper. Leather includes the processing of hides as well as the fabrication or decoration of the finished article.

Intensity of Crafts Involvement. A combination of type of crafts involvement (Question 1) and number of hours per week spent producing crafts (Question 22):

Major Activity:	Respondents reporting crafts as their primary activity categorized by number of hours per week spent producing crafts.
Secondary Activity:	All respondents indicating this level of activity in Question 1.
Main Leisure Activity:	Respondents listing this level of activity in Question 1 divided into components by the number of hours per week listed in Question 22.
Occasional Activity:	Respondents indicating "occasional" in Question 1 and spending less than 10 hours per week producing crafts.
Other:	Primarily teaching crafts or a student studying crafts plus respondents not included above.

FIGURE I.1 (continued)

Net Income from Crafts. The sum of the respondent's income from crafts sales and crafts-related sources (sales of materials and tools) less the respondent's crafts-related expenses. Income from teaching crafts, from non-craft sources or from other family members is excluded.

Extent of Crafts Training. Constructed from the list of kinds of training each respondent reported:

Professional: One or more months as an apprentice or 2 or more workshops given by crafts schools or professionals or private lessons from professionals.

College courses, 5 plus: 5 or more college art or crafts courses.

College courses, 1 to 4: 1 to 4 college art or crafts courses.

Informal: All other training including lessons from family or friends, school art classes, community programs, adult education courses, self-taught and/or one workshop by a crafts school or professional.

Region of Residence. The state to which the questionnaire was mailed classified into regions as defined by the Bureau of the Census, U.S. Department of Commerce.

Northeast: Connecticut, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island and Vermont.

North Central: Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin.

South: Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia and West Virginia.

West: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Years of Involvement. A categorization of the responses to the question "How many years altogether have you been working in your craft?"

Examining the distribution of responses to major tabulation variables indicates about 42 percent of all crafts-artists who are members of craft organizations consider fiber to be their primary media. The two next most prevalent media are clay and wood with 17 percent each, followed by metal with 13 percent (Table I.1). Leather and paper combined account for 5 percent while glass, other media and combinations of media are nearly 7 percent. Approximately 96 percent of all respondents provided primary media information. The effect of the weighting can be observed by noting that there are more respondents indicating metal as their primary media compared to wood (424 versus 365), although the weighted percentages indicate that wood is a more frequent primary media (16.6 compared to 12.5 percent). Accordingly, the impact of the weighting scheme is to underweight respondents reporting metal as a primary media while overweighting those reporting wood. 1/

The levels of crafts involvement result from combining the number of hours crafts-artists spend per week producing crafts and how they described their interest in crafts activities. About 25 percent described crafts as their major or primary activity in life; 8 percent spend more than 40 hours per week producing crafts while the remaining 17 percent spend less (Table I.1). Another 17 percent reported crafts is their secondary activity. Crafts involvement is the main leisure activity of about 31 percent of respondents, a slightly larger share (17

1/ Details on the procedures used to select the sample and weight the results are included in Cerf, et al., Methodology Report: Survey of Crafts-Artists.

TABLE I.1

DISTRIBUTIONS OF RESPONSES TO VARIABLES USED FOR CROSS-TABULATION CATEGORIES, SURVEY OF CRAFTS-ARTISTS, 1980

Cross-tabulation Category	Percentage Distribution	Unweighted Number of Respondents
Primary Crafts Media		
Fiber	41.8	968
Clay	17.4	436
Metal	12.5	424
Wood	16.6	365
Glass, Other, Combination	6.8	203
Leather and Paper	4.9	140
Total responding	100.0	2,536
Not responding		101
Total interviewed		2,637
Intensity of Crafts Involvement		
Major Activity		
Under 40 hours per week	16.6	439
40 hours or more per week	8.2	256
Secondary Activity	16.9	431
Leisure Activity		
Under 10 hours per week	17.6	371
10 hours or more per week	13.5	307
Occasional Activity	13.8	288
Other	13.4	328
Total responding	100.0	2,420
Not responding		217
Total interviewed		2,637
Net Income from Crafts		
Net Loss		
$500 or more	22.2	459
Under $500	38.4	659
Net Gain		
Under $1,000[1/]	19.1	382
$1,000 or more	20.3	476
Total responding	100.0	1,976
Not responding		661
Total interviewed		2,637

(continued)

TABLE I.1 (continued)

Cross-tabulation Category	Percentage Distribution	Unweighted Number of Respondents
Extent of Crafts Training		
Professional	51.8	1,395
College courses		
5 or more	7.2	200
1 to 4	17.1	417
None or informal	23.9	621
Total responding	100.0	2,633
Not responding		4
Total interviewed		2,637
Region of Residence		
Northeast	28.0	932
South	29.1	679
North Central	23.6	533
West	19.3	488
Total responding	100.0	2,632
Not responding		5
Total interviewed		2,637
Years of Involvement		
Under 10 years	33.3	950
10 to 14 years	23.9	614
15 to 24 years	20.1	512
25 years or more	22.7	532
Total responding	100.0	2,608
Not responding		29
Total interviewed		2,637

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

[1] Includes zero net income.

percent) participating under 10 hours per week compared to 10 hours or more (14 percent). The remaining 27 percent are equally divided between those for whom crafts is an occasional activity and those in the "other" involvement category. Nearly 92 percent of all those interviewed, or 2,420 respondents, provided information used to classify their level of crafts involvement.

Net income from crafts can be considered another measure of intensity or level of crafts involvement with the caveat that positive net income may not be the only criterion of accomplishment. About 75 percent of all respondents reported both income and expenses in sufficient detail to permit calculation of net income. Overall, 85 percent reported gross income from crafts while 82 percent reported crafts-related expenses.[1/] Of crafts-artists providing sufficient information to calculate net income, about 60 percent experienced a net loss in the 12 months prior to completing the questionnaire (Table I.1). Of these, nearly half or 38 percent had a loss of between $1 and $500. The remainder had larger losses. The 40 percent who had net income gains are about evenly divided between those with less than a $1,000 gain (including zero net gain) and crafts-artists with larger net income from crafts. Figures presented in Section IV indicate that crafts-artists with net gains from crafts activities are largely those reporting crafts as their major or secondary activity. Average (mean) net income from crafts is $1,511 for crafts-artists working 40 hours or more per week in their craft; $1,167 for other crafts-artists reporting crafts as their

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[1/] These calculations are based on data presented in Section IV of the report.

major activity; and $467 for crafts-artists listing crafts as a secondary activity. Figures for other categories of crafts-artists are: loss of $421 on average for leisure crafts-artists working 10 or more hours per week; average loss of $403 for leisure crafts-artists working under 10 hours per week; average loss of $136 for occasional crafts-artists; and gain of $1,449 on average for all other crafts-artists (Table IV.21).

The extent of crafts training is used as a tabulation variable primarily in the examination of training-related characteristics. Over half--52 percent--of crafts-artists received professional level training in their primary media (Table I.1). The remainder are split about equally between receiving some college level courses and no or informal training. Virtually all respondents reported training information.

Slightly larger shares of crafts-artists live in northeastern and southern states compared to the north central and western states. Again, nearly every respondent could be classified by state of residence.

One-third of crafts-artists have been involved in crafts for under 10 years while from 20 to 25 percent have been engaged in crafts for 10 to 14 years, 15 to 24 years, or more than 25 years. Nearly 99 percent of respondents reported this information (Table I.1).

E. ORGANIZATION OF THE TABLES USED IN THIS REPORT

The following conventions were used to develop tables which are compact yet display data in such a way that comparisons can be easily made:

- All percentage distributions, percentage of all crafts-artists and averages (means) are based on weighted data.

- All "number of respondents" are unweighted.

- The lack of statistical significance at the .01 or 1 percent level, as measured by the X^2 (chi square) statistic, is shown by an (*) for all tabulations which include percentage distributions or percentage of crafts-artists.[1] Each percentage distribution which adds to 100.0 percent or percentage of all crafts-artists, is the unit for determining significance. The percentage of all crafts-artists entries were calculated as yes-no variables to allow formulation of an X^2 statistic; "yes" equalling all those who have the characteristic, attitude or problem, and "no" all those who did not so indicate. The 1 percent level was selected because a higher level, 0.5 percent, would not have resulted in rejecting a much larger number of tabulations as due to chance, and a lower level, 5 percent, is likely to ignore the effect of nonsampling error on the data.

- Averages (means) are shown for all subgroups where there are at least 50 unweighted respondents. A base of less than 50 was judged too small to provide a reliable estimate and could result in misleading conclusions. The symbol # is used in place of the average to indicate the base is insufficient.

- The marginal (or uncross-tabulated) distribution is shown for every question variable and is repeated on the second page of two-page table formats. The number of respondents for the marginal tabulation is normally more than the sum of the number of respondents for the subcategories because not all respondents answered the questions used to formulate the subcategories (for example of the 2,632 tabulated questionnaires specifying the various media in which they worked, 2,536 specified a primary media).

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[1] The X^2 statistic is a way of testing to see if the level and pattern of responses in a cross-tabulation is likely to have occurred merely by chance. If the table (or individual tabulation) is significant, given some level of probability--.01 as in this case, then the pattern of data shown would result merely from chance in only 1 out of 100 instances of similarly drawn samples (1/100 = .01). It is important to remember that X^2 indicates only that the pattern in the table can be accounted for by chance 1 out of 100 times; it cannot be used to draw conclusions about any causal relationships between the variables shown in the table.

- The question variables are listed in reasonably complete detail, but the subcategories across the top of the tables are more cryptic due to space limitations. The categories are defined in Figure I.1.

- A "—" in a table indicates a zero percentage.

- Percentage distributions were rounded so as to add to exactly 100.0 percent; the largest percentage bore the change of .1 or in very few cases .2 percentage points.

The above points cover the general rules for the tables. Deviations and a few special cases are covered in footnotes on the individual tables.

II. ESTIMATES OF THE NUMBER OF MEMBER CRAFTS-ARTISTS

A primary goal of the research program of the National Endowment for the Arts in the field of crafts is to develop estimates of the number of practicing crafts-artists in the United States. Impressionistic evidence, such as the space devoted to crafts in the press, suggests that the crafts-artist population is not small and has increased over the past two decades. The challenge is to substitute hard numbers for impressions.

A national sample survey of the entire U.S. adult population has not appeared a cost-effective means to develop estimates of the number of crafts-artists. Hence, the thrust of the Arts Endowment's research effort is to develop estimates by building up lists of names believed to represent crafts-artists.

Earlier research suggested that membership rosters of organizations of crafts-artists, ranging from large national organizations (such as the American Crafts Council) to small local associations of ceramists, weavers, etc., are a particularly good source for developing estimates of the total crafts-artist population. This section first presents the estimates that resulted from the recently-completed sample survey of members of crafts organizations. Then these estimates are compared to earlier figures derived from the 1978 Survey of Organizations.

To summarize the findings, the work performed in 1978 resulted in estimates that there were 1,218 crafts membership organizations in the U.S. whose membership rolls totalled 438,000. The unduplicated estimate of member crafts-artists, allowing for individuals belonging to more than one organization, was 375,000. As a result of the 1980 surveys, it is estimated that there are 1,063 to 1,265 crafts membership organizations in the U.S. whose membership rolls total 268,000 to 319,000 names. The unduplicated estimate of crafts-artists belonging to these organizations is about 150,000 to 180,000.

The difference between the 1978 estimate of 375,000 member crafts-artists and the 1980 estimate of 150,000 to 180,000 is attributable to several factors. The largest portion of the difference results from reducing the estimate of membership size of crafts organizations in 1980 by about a third compared to the 1978 estimate, based on more precise data. The next most important factor is the adjustment made in 1980 based on survey responses, that could not be made in 1978, to subtract out over a quarter of the organization members as not being crafts-artists. Finally, a slightly larger adjustment was made in 1980 compared to 1978 for multiple memberships, and, of course, the lower-bound estimate of 150,000 member crafts-artists in 1980 reflects the lower-bound estimate of the number of crafts membership organizations.

A. ESTIMATES OF CRAFTS-ARTISTS BELONGING TO MEMBERSHIP ORGANIZATIONS IN 1980

As described in detail in Chapter VI of the companion Methodology Report, information obtained from the survey in 1980 of a sample of organizations and the subsequent survey of a sample of their members was used to construct an estimate of crafts-artists belonging to membership groups following careful step-by-step procedures. In overview, these procedures were to:

- Develop counts of names of individuals (excluding libraries, institutions, etc.) on the mailing lists obtained in the 1980 Survey of Organizations from a sample of 204 groups and inflate ("blowup") these counts to represent the total number of individual names on the lists of all crafts membership organizations. This procedure resulted in an estimate of 268,377 names on the lists of 1,063 organizations.

- Develop estimates of the proportion of the total number of names that represented practicing crafts-artists as opposed to other persons belonging to a crafts organization. These estimates were based on responses to the 1980 Survey of Members where persons either filled out a questionnaire or sent back a post-card excluding themselves from the survey as not being a crafts-artist. Based on these responses, an estimated 72.5 percent of all names on crafts organization membership lists in fact represent crafts-artists. Applying this figure to the estimate of 268,377 total names gives an estimate of 194,451 names of crafts-artists on the rolls of membership organizations.

- Further adjust the estimates of crafts-artist names on organization mailing lists to account for the fact that some crafts-artists belong to more than one group. In response to a question on the 1980 Survey of Members, 41.4 percent of respondents reported belonging to more than one group, with 23.6 percent belonging to two, 10.8 percent to three, and 7 percent to four or more. Making adjustments for these responses results in an unduplicated estimate of 132,239 practicing crafts-artists belonging to crafts membership organizations.[1]

All of the procedures and adjustments described above took into account the complex sampling scheme used for the first-stage and second-stage 1980 surveys. They also allowed for differing response rates by sample stratum and geographic location.

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[1] Interestingly, 18 percent of respondent crafts-artists did not report they were a member of any crafts organization, even though their names were on crafts organization membership lists.

As discussed below, evaluation of the estimate of 152,000 member crafts-artists developed in the Methodology Report leads to the conclusion that this estimate represents a lower bound. An upper bound estimate is that there are about 181,000 crafts-artists belonging to crafts membership organizations.

B. COMPARISON TO 1978 ESTIMATES

Based on the 1978 Survey of Crafts Membership Organizations, MPR developed a preliminary estimate of persons on crafts organization membership rolls of about 458,000 and an unduplicated estimate of crafts-artist members of about 375,000 for the country as a whole.[1] This latter figure is more than double the estimate of about 152,000 crafts-artists belonging to membership organizations in 1980 represented above. Several reasons account for this difference.

The 1978 estimate was based on a larger estimate of the number of active crafts membership groups--1,218 compared to the 1980 estimate of 1,063. The lower estimate for 1980 resulted from dropping responses to the first-stage Organizations Survey indicating that a group was a chapter or duplicate of another group or was really not a crafts membership organization despite having responded to the 1978 Survey.[2]

The question is whether the 1980 estimate is too low for one or both of two reasons:

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[1] Citro et al., Results from a National Survey of Crafts Membership Organizations, Figure II.2. The estimate of 458,000 names was calculated using the first-cut estimates in this figure adjusted for the revised completion rate.

[2] All other responses were included in the 1980 estimate, including refusals and groups that had become defunct since 1978.

- It excludes groups as not being crafts membership organizations when they should be included
- It makes no allowance for the formation of new crafts organizations since 1978.

Of the respondents to the 1980 Organizations Survey, about 6 percent, including some large groups such as the China Painters, stated they were not crafts groups even though they had responded to the earlier survey. There seems no choice but to accept such self definitions, although if all of these respondents had continued to affirm themselves as crafts groups, then the estimate of organizations would have been 1,131 instead of 1,063 and the resulting estimate of crafts-artist members would have been correspondingly higher.

One can reasonably conclude that the 1980 estimate of 1,063 organizations is too low because insufficient allowance is made for the formation of new organizations since the earlier survey. The 1978 Survey found that 16 percent of responding groups had been formed less than four years ago. Assuming that this rate of formation continued since 1978, one would estimate a total of 1,265 groups instead of 1,063. Offsetting this higher estimate is the fact that the estimate of 1,063 organizations includes groups disbanding since 1978, roughly 8 percent of the total. Hence, the estimate of 1,265 organizations should probably be viewed as an upper bound. Of course, using this higher estimate would result in a higher estimate of crafts-artists belonging to organizations.

Taking the more conservative estimate of 1,063 organizations, (the figure that was used in developing the crafts-artist estimate in the Methodology Report), and multiplying by the average membership size from the original 1978 estimate, gives an estimated number of names on crafts organization mailing lists of 400,000 compared to the 1978 estimate of 458,000 and the 1980 estimate of 268,000. Hence, the impact of the lower estimate of organizations is to reduce the estimate of names in 1978 by 58,000.

The explanation for the difference between 400,000 names and 268,000 names in 1980 has to do with differences in the average membership size attributed to the organizations. In 1978, membership size was estimated using midpoints of the pre-printed size intervals on the questionnaires checked by the organizations responding to the 1978 Survey. These size intervals were broad, for example, 100-499 members, 500-1,999, and so on. The 1980 surveys provided actual counts of names on membership lists furnished by a sample of organizations. It turned out that most organizations had picked the correct size interval on the 1978 questionnaire, but that their membership counts were lower than the interval midpoints. The differences were enough to subtract 132,000 from the 1978 estimate of 458,000 names.

The adjustments made in 1978 to refine the estimate of 458,000 names on crafts organization mailing lists to an unduplicated estimate of crafts-artist members included no correction to eliminate persons on membership rolls who were not practicing crafts-artists. In 1980, members were personally surveyed and 27.5 percent declared they were not a crafts-artist and therefore should be removed from the sample.

The 1978 estimate of 375,000 crafts-artists did include an allowance for multiple memberships. This was based on very sketchy data, and, on average across geographic areas, the factor used was 18 percent.

In 1980, crafts-artists were asked how many crafts groups they belonged to. Adjustments made based on these responses reduced the estimate of crafts-artist names by 22 percent, or slightly more than the analogous adjustment made in 1978.

In summary, four factors are determined to have produced the 1980 estimates of 268,000 names on crafts organization membership rolls and 152,000 unduplicated crafts-artists compared to the 1978 estimates of 458,000 and 375,000, respectively. In order of computation, the proportion of the total difference between the 458,000 names on membership rolls estimated in 1978 and the 152,000 individual crafts-artists estimated in 1980 accounted for by each of the factors discussed above is:

- 19 percent due to a smaller estimate of the number of organizations in 1980
- 43 percent due to a reduced estimate of membership size
- 24 percent due to subtracting members who were not crafts-artists in 1980 compared to no such adjustment in 1978
- 14 percent due to a larger percentage of multiple memberships factored out in 1980 compared to 1978 so that individual crafts-artists are only counted once.

Clearly, the most important factor in reducing the 1980 estimate of crafts-artists was the revised data on membership size followed by the new information on proportion of members who were not crafts-artists.

The 1980 estimate, although based on much more complete information than was available in 1978, is still an estimate rather than a certainty. It is subject to sampling error in that the data on membership size, proportion not crafts-artists, and multiple membership come from samples of organizations and individuals. The 1980 estimate is also a lower bound based on the discussion earlier that one factor, namely the total number of organizations, is itself an estimate that appears to be on the low side. Taking the higher estimate of 1,265 crafts membership organizations, gives an estimate of about 319,000 instead of 268,000 names on crafts organization membership rolls and an unduplicated estimate of about 181,000 instead of 152,000 member crafts-artists.

Finally, as stated in previous reports,[1/] there is no doubt that estimates of crafts-artists belonging to organizations exclude many members of special groups working in ethnic crafts traditions outside the mainstream of professional crafts activity. Such special groups include Native Americans, persons of Spanish origin, the Amish, and the like.

It is also true that estimates of crafts-artists based just on crafts membership organization rosters exclude similar crafts-artists who do not, for one reason or another, belong to organizations. A chief purpose for conducting the three smaller surveys of crafts-artists who sell at well-known galleries, those who exhibit at well-known fairs, and those who subscribe to crafts periodicals not published by a crafts membership organization was to determine the proportions of crafts-artists in these samples who were members of crafts organizations. As reported in Section VI, 100 percent of sellers, 95 percent of exhibitors,

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[1/] Citro and Zentay, A Planning Study for a National Survey of Crafts Arts; and Citro, et al., Results from a National Survey of Crafts Membership Organizations.

and 73 percent of subscribers are estimated to belong to crafts membership organizations. The nature of the three additional surveys--namely that they are based on small, purposive samples--means that estimates of non-member crafts-artists to add to the estimates based on the members survey cannot be developed (see further discussion in Section VI). However, the membership proportions among sellers, exhibitors, and subscribers are indications that the universe of member crafts-artists overlaps to a large degree with the total universe of crafts-artists.

III. PERSONAL PROFILES OF CRAFTS-ARTISTS

A. DEMOGRAPHIC PROFILE

Based on all responses to the Survey of Member Crafts-Artists, the population of crafts-artists who belong to crafts organizations is predominantly older, white, married and female. Over half completed 4 years of college with many majoring in fine and applied arts. Forty-six percent of all crafts-artists are employed full-time (30 or more hours per week) and another 13 percent are employed part-time. A third of employed crafts-artists list crafts work as their primary occupation, while another third categorize themselves as professional workers.[1] Most live in a house they (or family members) own with an average (mean) of 2.7 persons of which 0.9 are dependents. No one community type (rural, urban, suburban) clearly predominates, although the majority live in a community with less than 50,000 inhabitants.

This profile is a description of all member crafts-artists based on summary characteristics. It masks considerable diversity of characteristics when individual demographic subgroups are examined by the primary media in which they work, their level of crafts involvement and the amount of crafts-related net income they received in the 12 months prior to completing the questionnaire.

For example, women are not predominant among crafts-artists working in wood, of whom only 19 percent are female. On the other hand,

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[1] Professions include, but are not limited to, accountants, artists, the clergy, dentists, physicians, registered nurses, engineers, lawyers, librarians, teachers, writers, scientists, social workers, actors or actresses.

97 percent of the fiber crafts-artists are female. Glass or other media and metal (including jewelry) each attract about 50 percent female, participation, while clay and leather or paper work have about 73 percent females (Table III.1). There is less variation by level of involvement, although male crafts-artists outnumber females (52 to 68 percent) among those who report crafts is their major activity and spend at least 40 hours per week doing crafts work. This level of involvement is also reflected in the net crafts income variable; net gains of $1,000 or more are more frequently reported by males compared to gains of less than $1,000 or losses of $500 or more and less than $500 (Table III.1).

Age also varies widely by media and level of involvement. Crafts-artists engaging in woodworking have a higher median[1] age (53 years) than any other media type. Metal and paper or leather have the youngest median age (about 40 years). Comparing median ages and their underlying age distributions by level of involvement reveals younger median ages (33 to 42 years) among those who listed crafts as their primary or secondary activity (Table III.1). Those who report crafts as a leisure or occasional activity are older, 48 to 58 years. Those reporting $1,000 or more net income from crafts activities are younger, on the average, than crafts-artists with smaller gains or losses.

Crafts is an activity engaged in predominantly by whites, at least among those who are members of crafts organizations. With the exceptions of leather or paper and glass or other media, at least 98

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[1] The median is the number which splits the entire distribution exactly in half with an equal number above and below the median.

TABLE III.C

DEMOGRAPHIC CHARACTERISTICS OF CRAFTS-ARTISTS
SURVEY OF CRAFTS-ARTISTS, [illegible]

	All Crafts-Artists	Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
		Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of female crafts-artists	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of Respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Age distribution																		
Less than 25 years old	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
25 to 34 years old	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
35 to 44 years old	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
45 to 54 years old	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
55 to 64 years old	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
65 and over	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Median age	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Marital status																		
Never married	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Married	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Widowed/divorced/separated	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Race																		
White	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Black	[illegible]	[illegible]	[illegible]	[illegible]	—	[illegible]	—	—	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
American Indian/Alaskan native	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Asian/Pacific Islander	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Percentage of crafts-artists of Hispanic origin or background	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of χ^2 statistics, in 95 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

percent of the crafts-artists are white. Over 8 percent of paper or leather workers are American Indians or Alaskan Natives, as are about 4 percent of the crafts-artists in glass or other media (Table III.1). About 1 percent of all crafts-artists are of Hispanic origin or background.

The major variation in education level is for crafts-artists working in wood who exhibit smaller percentages with post-high school formal education than other media groups. The individual components of level of involvement in crafts and net income from crafts activities do not show much variation; there is a pattern toward higher educational attainment levels among those for whom crafts is a major secondary activity, but it is not strongly pronounced (Table III.2). About 7 percent of all crafts-artists used the G.I. Bill to attend school or finish their degree.

Fine and applied arts is the largest education major for crafts-artists attending post-secondary schools (29 to 50 percent) for all media categories of crafts-artists except wood. Crafts-artists with wood as a primary medium list engineering and "other" as most prevalent at about 18 percent each; fine and applied arts is next at 17 percent (Table III.3).

Full-time employment (30 or more hours per week) is the labor force status category with the largest share of crafts-artists for all of the media types, levels of involvement and net income categories (Table III.4). However, among the media categories, fiber and wood engaged significant percentages of full-time homemakers and the retired, 31 and 20 percent respectively. A higher percentage of those who consider crafts their major activity are employed compared to crafts-artists assessing their involvement as secondary, leisurely or occasional. In

[illegible]

[illegible]

	All Craft-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather
		Primary Craft Media					
Major field of study:							
Agriculture	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Anthropology	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Area studies	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Biological sciences	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Business and management	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Communications	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Computer and information sciences	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Education	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Engineering	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Fine and applied arts	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Foreign languages	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Health professions	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Home economics	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Law	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Letters	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Library science	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Mathematics	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Physical sciences	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Psychology	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Public affairs	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Social sciences	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Theology	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Interdisciplinary studies	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Survey of Craft-Artists [illegible]

[illegible]

TABLE III.4

LABOR FORCE AND EMPLOYMENT CHARACTERISTICS OF CRAFTS-ARTISTS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Labor force status:																		
Employed, full time	45.5	32.1	52.7	53.9	59.1	49.2	56.6	57.7	77.2	47.1	43.7	28.0	44.6	39.3	53.5	33.6	34.8	65.8
Employed, part time	13.4	15.3	14.5	14.9	7.1	10.6	11.7	16.9	5.7	20.2	10.9	11.6	8.7	15.5	15.1	12.2	15.6	13.2
Full-time homemaker	18.9	31.1	16.7	11.0	3.5	12.8	9.9	10.9	4.7	21.2	19.3	28.0	20.2	18.2	15.9	27.0	22.7	9.0
Full-time student	2.8	2.4	2.7	5.7	0.7	4.0	5.0	1.3	1.1	1.0	3.0	0.1	1.1	12.4	4.1	4.0	3.0	1.2
Retired	13.9	13.1	6.4	10.6	26.0	18.8	10.9	8.9	4.5	6.9	16.7	27.4	17.7	9.1	5.2	18.5	20.0	6.3
Unemployed	2.8	2.7	3.5	1.7	2.1	1.5	4.9	2.0	3.7	1.2	3.9	2.6	3.9	2.8	2.3	3.5	2.3	2.1
Other, not working	2.7	3.3	3.5	2.2	1.5	3.2	1.0	2.3	3.1	2.6	2.5	2.3	3.8	2.7	3.9	1.2	1.6	2.4
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2626	866	436	422	364	201	140	436	254	431	370	306	296	326	460	656	382	473
Percentage reporting crafts as their main occupation:	33.6	27.2	47.4	41.4	25.5	47.2	21.7	68.2	96.6	13.6	0.5	10.0	3.5	16.8	56.6	9.6	26.3	69.8
Number of employed respondents	1641	492	314	307	240	128	93	341	216	301	202	118	167	197	322	316	206	394
Non-craft occupation of those with full- or part-time employment:																		
Clerical	7.2	10.7	6.6	4.3	2.1	5.0	8.7	—	—	9.2	8.2	5.3	8.2	7.3	8.1	9.6	5.5	2.9
Skilled worker	6.5	0.9	2.9	11.9	13.9	11.3	7.9	8.1	—	7.8	6.6	8.3	4.3	5.8	7.3	5.0	9.6	9.5
Farmer, farm manager	1.3	0.4	—	1.9	2.7	-	4.3	—	12.5	0.4	1.4	4.1	0.5	—	0.4	0.3	1.5	2.7
Laborer	1.3	1.7	1.4	0.6	1.4	—	1.2	7.8	—	0.8	—	4.1	1.1	0.3	1.7	2.0	—	1.1
Manager, administrator	8.7	8.4	10.4	3.7	8.4	5.3	14.1	3.9	—	8.7	5.3	11.1	14.6	8.3	9.9	9.9	7.1	13.6
Military	0.5	—	0.2	—	2.1	—	0.6	—	—	0.3	1.3	0.3	0.5	0.2	0.1	1.3	0.3	0.3
Operative	1.1	—	—	1.6	4.1	1.5	—	—	3.5	1.6	0.6	—	—	0.5	2.3	0.5	1.2	—
Professional	52.2	52.0	62.3	57.1	43.6	54.0	48.7	50.8	65.4	44.2	55.9	34.3	57.5	67.9	57.2	52.5	53.5	51.0
Proprietor, owner	6.5	9.0	4.2	6.5	6.2	7.7	2.0	9.0	11.3	10.6	2.3	12.0	3.7	3.1	2.9	4.0	5.8	9.2
Sales	5.1	7.5	3.1	2.9	4.8	8.9	2.4	—	7.3	3.4	5.6	9.3	4.9	3.9	5.8	4.9	2.9	2.4
Service worker	4.4	6.2	3.2	4.1	4.8	—	1.9	14.1	—	1.5	0.9	0.6	6.7	3.1	1.4	4.1	3.4	3.1
Technical	4.8	2.8	5.7	5.5	5.3	6.3	8.3	7.2	—	6.6	8.2	6.5	1.1	1.9	4.5	5.9	7.4	5.2
Other	0.3	0.4	—	—	0.6	—	—	—	—	0.4	0.6	1.1	—	—	0.5	—	1.8	—
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	910	311	139	157	145	66	61	28	9	250	163	87	141	143	169*	242*	140*	101*

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 90 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

addition, crafts-artists reporting gains in net income from crafts over $1,000 are more likely to be employed than those with smaller gains or losses (Table III.4). It is these same components-- those who report crafts as a major activity, and receive $1,000 plus net income--that also list crafts as their main occupation.

For those crafts-artists who do not consider crafts as their main occupation, the most prevalent occupation reported is professional, ranging from 34 to 68 percent of the crafts-artists in each category. Other occupations with significant representation include skilled workers, managers and administrators, and proprietors and owners (Table III.4). This tendency toward highly skilled occupations reinforces the findings based on the educational attainment characteristics.

Crafts-artists whose homes are owned outnumber renters by a ratio of about 4 to 1 for all components (Table III.5). There is an average of 2.7 persons per household and 0.9 dependents with little variation by type of media, level of crafts involvement or net income from crafts.

There is more variation in the type of area where crafts-artists live. Among the media components, suburban areas[1/] are more prevalent for fiber, clay and paper or leather; rural areas are more popular for those who work in metal, wood and glass and other media (Table III.5). Crafts-artists reporting crafts as a major activity live in rural settings whereas those with less intense involvement lean toward suburban areas. Crafts-artists with net crafts income of $1,000 or more live

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[1/] Suburban, rural and urban were defined by respondents.

TABLE III.6

HOUSEHOLD AND LOCATION CHARACTERISTICS OF CRAFTS-ARTISTS
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media: Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Intensity of Crafts Involvement: Major Activity: Under 40 Hrs.	40 Hrs. Plus	2nd Activity	Leisure Activity: 10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	Income from Crafts: Net Loss of: $500 plus	Under $500	Net Gain of: Under $1000	$1000 plus
Percentage of crafts-artists who:																		
Own	81.7	85.1	80.5	76.6	85.4	77.0	73.2	77.8	67.4	78.8	89.0	87.0	80.2	78.9	80.6	80.0	81.4	78.2
Rent	18.3	14.9	19.5	23.4	14.6	23.0	26.8	22.2	32.6	21.2	11.0	13.0	19.8	21.1	19.4	19.1	18.6	21.8
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2560	952	434	414	396	200	135	404	253	426	368	303	291	330	404*	644*	375*	473*
Average (mean) number of persons in household	2.7	2.7	2.8	2.8	2.7	2.7	2.5	2.7	2.8	2.8	2.9	2.6	2.5	2.5	2.7	2.8	2.7	2.8
Number of respondents	2614	961	433	421	392	202	136	436	253	427	369	302	295	336	457	656	380	474
Average (mean) number of dependent persons in household	0.9	0.8	0.8	1.0	1.2	1.0	0.6	0.9	1.1	1.0	1.1	0.8	0.8	0.8	1.1	0.8	0.8	1.1
Number of respondents	2581	946	430	413	390	200	137	433	246	418	365	303	291	336	453	650	377	467
Type of community:																		
Rural	34.2	29.5	32.0	36.1	42.2	44.2	29.8	46.2	31.8	32.2	27.7	35.1	37.8	36.4	29.6	25.8	35.0	42.0
Urban	28.6	30.3	29.7	29.5	24.5	25.6	28.3	25.4	24.4	26.6	26.2	27.2	34.4	32.6	32.2	32.4	29.0	26.7
Suburban	37.2	40.2	38.3	34.4	33.3	30.2	42.0	28.4	43.7	41.2	46.1	37.7	27.8	30.8	38.2	41.8	36.0	30.4
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2618	962	433	421	393	202	136	436	254	426	368	305	294	335	458	656	378	473
Population size of community:																		
Less than 5,000	26.6	21.6	25.2	27.6	35.6	34.2	27.6	35.7	30.2	23.5	21.3	27.2	27.3	13.6	26.2	19.6	29.7	34.0
5,000 to 49,999	30.5	32.6	27.0	27.6	31.9	29.3	29.6	26.3	27.3	32.3	36.5	30.0	29.6	31.7	25.2	33.6	33.7	29.0
50,000 to 99,999	10.1	10.7	10.9	9.7	8.2	10.0	10.4	9.2	10.6	11.3	10.3	13.2	10.2	11.6	10.7	11.6	10.6	8.3
100,000 to 499,999	15.6	16.5	18.1	14.6	13.7	13.4	17.6	17.0	10.7	14.5	14.6	16.0	17.6	17.3	17.7	16.0	14.7	15.3
500,000 or more	17.0	18.2	18.8	20.4	10.4	13.1	15.8	13.8	12.2	16.4	14.0	12.8	22.2	21.6	20.2	19.2	11.2	17.6
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2506	955	428	418	393	198	136	434	250	427	368	302	294	[illegible]	455	650	376	470

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

in rural areas to a greater extent than do those with lower gains or losses. In all of the component subgroups, urban consistently accounts for a one-quarter to one-third share of crafts-artists (Table III.5).

Categorizing places of residence by population size reinforces the pattern toward low density areas. There is some fluctuation between the relative positions of communities with less than 5,000 population and those with 5,000 to 49,999. One of these two is always the first or second largest percentage and, in all but one case (the "other" level of involvement), whichever is not first is second.

B. COMPARISON OF CRAFTS-ARTISTS TO THE U.S. POPULATION

Crafts-artists who are members of crafts organizations are a small subset of the U.S. population. There were an estimated 150 to 180 thousand of these crafts-artists in 1980, while over 226 million individuals, of whom 156 million were age 20 and older, were enumerated in the 1980 Decennial Census.[1] Given the small numbers of crafts-artists relative to the total population, one would expect to find some divergence in characteristics. This section compares characteristics of member crafts-artists to corresponding characteristics of the adult population to ascertain the extent of similarities and differences. The adult population (defined as 20 years and over, or, in some instances, 25 years and over) is the basis for comparison because it would be highly unlikely that younger persons would belong to a membership organization of practicing crafts-artists.[1]

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[1] U.S. Bureau of the Census, Population Profile of the United States: 1980, Current Population Reports, Series P-20, No. 363 (Washington, D.C., 1981), Table 4.

Females are much more prevalent among crafts-artists than they are in the U.S. population aged 20 years or older, comprising over 70 percent of crafts-artists compared to less than 53 percent of all adults. The crafts-artist population has a larger proportion aged 25 to 64 and smaller proportions either under 25 or 65 and over compared to the total adult population, but the median ages for both groups are similar--about 45 years for crafts-artists and 42 years for all adults. Blacks and Asian and Pacific Islanders are not attracted to crafts work (or at least membership in crafts organizations) to as great an extent as are Whites and American Indians and Alaskan Natives. Persons of Hispanic origin are also not found as crafts-artists in the same proportion as they are in the total adult population. The marital status of crafts-artists is roughly the same as for all adults; married individuals are slightly more prevalent among the former group; those who are widowed, divorced or separated or never married are somewhat more frequent among the latter (Table III.6)

In comparing economic characteristics, there are more revealing differences. Crafts-artists are much better educated than the entire population aged 25 years or older. Over 36 percent of crafts-artists have at least four years of college, whereas only 17 percent of all

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[1] An even more appropriate comparison group, especially for those crafts-artists listing crafts as their primary activity, would be the self-employed population. However, the published tabulations from the continuing series of national household surveys that is the basis for this section do not show distributions of other characteristics for the self-employed.

TABLE III.6

CHARACTERISTICS OF CRAFTS-ARTISTS AND THE U.S. POPULATION, 1980

Population Characteristic	1980 Crafts-Artists	1980 Total Population[a]
Sex of the population 20 years old and older:		
Percentage female	70.2%	52.4%
Age (both sexes) of the population 20 and over[b]		
20 to 24 years old	3.6	13.0
25 to 34 years	24.6	24.1
35 to 44 years	20.3	18.6
45 to 54 years	17.0	14.8
55 to 64 years	18.6	14.1
65 and over	15.8	15.6
Total	100.0	100.0
Median age	45.2	42.3
Race of the population 20 and over:		
White	97.0	85.2
Black	0.5	10.2
American Indian, Alaskan Native	1.2	0.5
Asian, Pacific Islander	0.6	1.5
Other	--	2.5
Total	100.0	100.0
Hispanic Origin or Background of the population 20 and over:		
Percentage	1.3	5.6
Marital Status of the population 20 and over:		
Never married	13.5	16.3
Married	71.6	66.1
Widowed, Divorced, Separated	14.9	17.6
Total	100.0	100.0

(continued)

TABLE III.6 (continued)

Population Characteristic	1980 Crafts-Artists	1980 Total Population
Years of School Completed for the population 25 and over:		
Less than 4 years of high school	6.6%	31.3%
Four years of high school	12.0	36.8
One to three years of college	28.7	14.9
Four years or more of college	52.7	17.0
Total	100.0	100.0
Labor Force Status for the civilian non-institutionalized population 20 and over:		
In labor force (percentage of population)	61.7	64.6
Employed (percentage of labor force):	(95.4)	93.9
Full-time (35 plus hours)	73.7	
Part-time	21.7	
Unemployed	4.5	6.1
Out in labor force (percentage of population):	(38.3)	35.4
Student	2.8	
Retired	13.9	
Other including homemaker	21.6	
Occupation of Employed Workers 18 and over:		
Crafts	33.6	Na
Professional, technical	37.8	15.6
Manager, administrator, owner	10.1	10.7
Sales	3.6	6.3
Clerical	4.8	18.6
Skilled	4.6	12.9
Operatives, including transport	0.7	14.0
Laborers	0.9	6.6
Farm managers	0.9	1.6
Service, others	3.0	13.7
Total	100.0	100.0

(continued)

TABLE III.6 (continued)

Population Characteristic	1980 Crafts-Artists	1980 Total Population
Income:		
Mean annual per capita income of population 20 and over b/	($9,462)	$12,217 d/
Net crafts income c/	$1,454	Na
Other sources	8,008	Na
Mean annual household income	18,086	21,366 d/
Estimated bases for characteristics (in thousands)		
Crafts-artists who are members of craft organizations	130-180	--
Persons 20 and over in March 1980	--	156,061

SOURCES: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc., 1980; U.S. Bureau of the Census, Profile of the United States: 1980, Current Population Reports, Series P-20, No. 363; U.S. Bureau of the Census, Marital Status and Living Arrangements: March 1980, CPR, Series P-20, No. 365; U.S. Bureau of the Census, Money Income of Families and Persons in the United States: 1979, CPR, Series P-60, No. 129; U.S. Bureau of the Census, Money Income of Households in the United States: 1979, CPR Series P-60, No. 126.

( ) = The sum of amounts shown for the more detailed categories.
Na = Information not available.

[a] Data are either for April 1, 1980, from the 1980 Decennial Census or for March 1980 from the March 1980 Current Population Survey.

[b] Less than 1 percent of crafts-artists in the survey reported their age as under 20.

[c] Includes income from sales of crafts work, other crafts-related sales and teaching crafts, less crafts-related expenses, in the 12 months preceding the interview.

[d] Represents income for calendar year 1979, adjusted for change in Consumer Price Index, all commodities, of 8.8 percent from January to September 1980.

adults have acquired as much formal education. Roughly comparable percentages of crafts-artists and the adult population aged [illegible] years or older--about [illegible] percent of the former and [illegible] percent of the latter--are estimated to be in the labor force (either employed or available for work). About [illegible] percent of crafts-artists in the labor force listed their status as employed versus [illegible] percent who were unemployed; the figures for the adult population are [illegible] percent employed versus [illegible] percent unemployed (Table III.6).

Of those who are employed, crafts work or professional or technical occupations are much more frequent among crafts-artists than all adults. Over [illegible] percent of crafts-artists list one of these categories as their occupation (with somewhat more listing professional or technical occupations compared to crafts work), while [illegible] percent of the employed civilian population aged [illegible] or older are professional or technical workers (Table III.6).

Average (mean) per capita income of crafts-artists (including net income from crafts and all other income) is about [illegible] percent lower than mean per capita income for all adults aged [illegible] or older. (Income for crafts-artists was ascertained for the 12 months preceding the date of interview which occurred in the Fall of 1980; income for all adults was measured for calendar year 1979 with an adjustment made for inflation.) Most of the income of crafts-artists is from non-crafts sources--$[illegible] out of $[illegible] (Table III.6). The crafts-artist population includes a large proportion who are self-employed (at least the [illegible] percent of employed crafts-artists who list their main occupation as crafts), and subtracting expenses from gross crafts income leaves a net figure so average of only $[illegible] compared to average crafts gross sales receipts of $[illegible] (Table [illegible]). In contrast, less than [illegible] percent of all employed adults aged 18 or older are self-employed, so that effects of business expenses on average per capita income are quite small.[1]

In contrast, mean household income for crafts-artists is about [illegible] percent higher than mean household income for the total U.S.—$[illegible] compared to $[illegible] (Table [illegible]). The two sets of findings for personal and household income suggest that, while crafts-artists may make a smaller contribution to household income than adults on average, they are resident in households with higher than average income consistent with the higher educational and skill levels exhibited by crafts-artists compared to the general adult population.

In summary, crafts-artists in the U.S. differ from the total adult population on several dimensions, most notably in their higher proportions of females, Whites, persons with a college education, professional and technical workers, and high-income households. They also look remarkably similar to the total adult population in many respects, including age, marital status, and labor force participation. In some sense, then, there may be a little crafts-artist in all Americans, and the more successful crafts-artists are those who have made the effort to develop specific skills as a result of training or who have been endowed with a particular talent.

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[1] U.S. Bureau of the Census, *Money Income of Families and Persons in the United States: [illegible]*, Current Population Reports, Series P-60, No. [illegible], Table [illegible].

IV. CRAFTS-RELATED CHARACTERISTICS

The media crafts-artists engage in, their preparation, their level of involvement, what they view as problems, barriers and motivations, the extent to which they exhibit and sell their work and the financial result are the attributes examined in this section to increase understanding of the people who engage in crafts. The emphasis is on exploring the major patterns adopted by crafts-artists in general and then highlighting subgroups which illustrate divergence in characteristics or attitudes. Accordingly, the section is descriptive, but with forays into more comprehensive understandings of crafts activities when motives and attitudes appear relatively unambiguous. Further examination of the data in Section V concentrates more exclusively on analytic concerns; this initial investigation seeks to get more acquainted with crafts-artists.

A. GENERAL CRAFTS-RELATED CHARACTERISTICS

One of the characteristics which differentiates groups of crafts-artists is the media in which they work. The range of work is very broad-- between arts on the one hand and activities that lack elements of individual creativity on the other. It is the element of creativity applied to such work that differentiates crafts from manufacturing. Media combined with creativity provides a convenient operational definition. Those who "create" with certain materials are crafts-artists. The media considered are fiber, clay, leather, paper, glass, metal, wood and all others.

Fiber is the predominant craft listed as the primary media for 41 percent of all craft-artists. Clay and wood (17 percent each), followed by metal (10 percent), are next most popular with glass, leather, paper and other media and combinations each accounting for less than 6 percent of craft-artists belonging to crafts membership organizations (Table 10.1).

The training received in crafts by craft-artists working in the various media is examined in more detail in a subsequent section. However, from the perspective of primary media, training by professionals or 5 or more college courses in crafts do not appear to be as necessary for fiber craft-artists as for workers in clay or perhaps metal. Craft-artists working in wood received informal or no crafts training while the training received by leather, paper, glass or other media craft-artists shows no clear pattern.

Place of residence by region of the country is not a major distinguishing factor with the exception of a concentration of clay workers in the West (west of a line from eastern Montana through central New Mexico).

The level of involvement in crafts displays more interesting patterns. Fiber is much more of a secondary/leisure/occasional activity than are clay or metal which tend to be more important as primary (major) activities. Wood is a very prominent activity among craft-artists in all intensity of involvement categories; it is second after fiber in popularity among the major activity (40 or more hours per week) and the leisure and occasional subgroups. Metal work accounts for 17 percent for each of the two primary activity subgroups. Paper tends to be a secondary, leisure (10 hours or less per week) or occasional activity.

TABLE IV.1

PRIMARY CRAFTWORK MEDIA
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Extent of Craft Training				Region of Residence			
		Professional	College Courses		None or Informal	Northeast	South	North Central	West
			5 Plus	1 to 4					
Primary media of crafts-artists									
Fiber	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Clay	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Leather	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Paper	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Glass	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Metal	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Wood	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other and combination	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

	All Crafts-Artists	Intensity of Crafts Involvement							Years of Involvement				Income from Crafts			
		Major Activity			Leisure Activity								Net Loss of		Net Gain of	
		Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	Under 10 Yrs.	10 to 14 Yrs.	15 to 24 Yrs.	25 Yrs. Plus	$500 plus	Under $500	Under $1000	$1000 plus
Primary media of crafts-artists																
Fiber	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Clay	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Leather	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Paper	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Glass	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Metal	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Wood	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other and combination	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of χ^2 statistics, in 95 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

while leather has no predominant concentration and glass tends to be a primary activity for those working 40 or more hours a week (Table IV.1).

Some impression of the trends in popularity of individual crafts can be garnered from the years of involvement in crafts. Those who have been in crafts for less than 10 years are more likely to work in wood and metal than if they had a longer involvement. However, wood's popularity increases when the years of involvement exceed 15 while metal's continues to drop. Fiber is most popular, at 31 percent, among crafts-artists who have 25 or more years of crafts work; it is a 34 percent share for those with under 10 years of involvement.

Net income from crafts (positive as well as negative) has no predominant pattern (Table IV.1). The largest share of net losses is among fiber workers, while potters are the largest fraction of crafts-artists reporting net gains of over $1,000. However, metal and wood are more evenly matched between net gains and losses and there is no pattern among the other crafts.

Crafts-artists were asked to categorize the primary influences on their work using responses provided in the questionnaire. Current trends in crafts is the single most prevalent response for all media, intensity of involvement and net income subgroups; it is mentioned by 33 percent of all crafts-artists. However, the two response categories, American folk themes and ethnic or cultural traditions combined, attracted a larger response, 60 percent overall, although the response to each individually is lower than for "current trends" (Table IV.2). These inherently opposed forces contribute to the variety of objects and styles produced. At the same time, other art forms and the emotions and

[illegible]

[illegible]

	All Crafts-Artists	Primary Craft Media						[illegible]							[illegible]			
		Fiber	Clay	Metal	Wood	Glass, Enamel	Paper, Leather	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Percentage whose work is primarily influenced by:																		
American folk shapes	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Ethnic/cultural traditions	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Current trends in craft	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other art forms	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
A movement or school in the art world	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Emotions, personal experience	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Percentage reporting a specific influence by:																		
Media	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Traditional methods	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Contemporary trends	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Patterns, forms, colors	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Particular geographic region	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Particular person	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Total	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

[illegible]

personal experiences of the crafts-artists increase the diversity of crafts produced, but are mentioned less often by crafts-artists. The influence of other art forms is more important among metal crafts-artists, those who engage in crafts as a secondary activity and for those with losses in net income of more than $500; overall it is mentioned by 19 percent of respondents. Emotions and personal experiences are reported by 24 percent of all crafts-artists and the percentage does not vary significantly by subgroup (Table 19.2).

As implied by the definition of crafts and some of the early findings, most crafts-artists (76 percent) concentrate on producing one-of-a-kind objects or prototypes (Table 19.3). However, there is some tendency for those working in clay, wood and glass or other media to make multiples of the same work. This is noticeable among crafts-artists earning net incomes in excess of $1,000. Is it that crafts-artists whose primary activity is crafts make more money from less creative work (copying the same saleable works), or is one of the hallmarks of a successful crafts-artist the ability to create a marketable original design and then to produce multiples of that work? This is difficult to resolve from the tabulations at hand, but a more detailed investigation of the characteristics of crafts-artists making one-of-a-kind objects compared to those who produce multiples should prove very interesting.

Commissioned work is more prevalent among crafts-artists whose primary activity is crafts and who have positive net incomes--especially above $1,000--from crafts. (As noted in Section 5, the group of crafts-artists whose major activity is crafts and the group averaging net income above $1,000 overlap to a large extent.) Crafts-artists working in clay are slightly more likely to undertake commissions (Table 19.3). Crafts-

[illegible]

[illegible]

[illegible]

SOURCE: [illegible]

[illegible]

artists report doing commissioned work more often for the "public" or individual customers and for interior designers (37 and 33 percent of craftsartists respectively). An average of 23 commissioned works were produced by those craftsartists doing commissions in the 12 months prior to completing the questionnaire; fiber artists produced nearly 30 works, workers in other media subgroups produced from 8 to 17. As anticipated, those with high art incomes produce the most commissioned works and the most expensive ones.

By media type, commissions in glass or other media, wood and metal received the highest average[1] prices (ranging from $1,400 to $1,800). Leather or paper followed by wood received the lowest average price ($90 and $110 respectively).

E. Training in Crafts

To the extent crafts is an occupation, success can be hypothesized based on the quality and quantity of training received. However, to the extent crafts involves synthesizing material and form, idea and technique, it becomes more difficult to predict success or achievement. From another perspective, the significance of training can be gauged by craftsartists' own appreciation of its influence and whether they intend to seek additional instruction. All of these aspects of training can be examined using the information now available.

One of the ways of identifying the influence of training on craftsartists who are members of crafts organizations is to detail the specific training craftsartists have experienced. The possibilities range from self-taught to an apprenticeship. These two are in fact the extremes, [illegible] percent of all craftsworkers report they are "self-taught" and [illegible] percent were an apprentice at some point in their crafts career (Table [illegible]).[37] The next most frequent type of training is workshops at crafts schools or organizations, [illegible] percent of craftsworkers, followed by college or university courses in arts or crafts, [illegible] percent. From [illegible] to [illegible] percent of all craftsworkers have completed school art classes, professional workshops, lessons from family or friends and adult education courses. Private lessons from individuals ([illegible] percent) and community or recreation programs ([illegible] percent) complete the list of types of training (Table [illegible]).

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[1] Whenever "average" is used without qualification it refers to a mean.

Certain media involve more formal education than others. Crafts-artists working in clay, for example, depend less on their own experience and more on apprenticeships, professional workshops and college and university courses than workers in other media. The pattern is somewhat similar for fiber, but in this case over half indicate they are self-taught as well as participants in professional workshops. Metal, glass or other media, wood and leather or paper also require some training from more experienced craftsworkers, but a lessening of self-instruction is evident. Wood is mostly a self-taught skill with relatively little dependence on professional level instruction.

For all craftsworkers, the average period of self-teaching is [illegible] years. Lessons from family or friends are reported at [illegible] years. Apprenticeships lasted for about [illegible] months; private lessons from

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[37] Craftsworkers could report receiving training from many or even all of the sources listed in the question and the table totals to [illegible] [illegible].

professionals abroad for an average of nearly [illegible] years. And in crafts courses taken through community/recreation programs and adult education number about four, about half the number taken in college or university settings. For these, and other types of training, there is little variation by type of media.

And more diversity is noticeable in the average number of training experiences when craftsartists are examined by intensity of crafts involvement. Surprisingly, this is not the case with the percentage of craftsartists engaging in the various types of training. The differences are statistically significant, but with a few exceptions there is much less variation than when media are used as the classifying variable (Table [illegible]). The exceptions are the prevalence of apprenticeship and professional workshops for those for whom crafts is a major (primary) activity.

There is a strong relationship between years of involvement in crafts and types of training; the number of training experiences climb as years of participation increase.

The training that appears to contribute most to financial success in crafts is apprenticeship, although professional workshops also help. All of the other types of training do not appear to lead to higher net income from crafts. In fact, the opposite is true; the most generous share of craftsartists have net losses of [illegible] or more. This seems to indicate that either financial success is not a goal of all craftsartists or that training is not a reliable predictor of financial success.

Regarding past training received, craftsartists report almost overwhelming satisfaction; [illegible] percent indicated they are at least

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

TABLE [illegible]

ATTITUDES TOWARD ADDITIONAL TRAINING IN CRAFTS
SURVEY OF CRAFTS-ARTISTS, [illegible]

		Primary Craft Media						Intensity of Crafts Involvement							
								Major Activity			Lesser Activity				
	All Crafts-Artists	Fiber	Clay	Metal	Wood	[illegible]	Paper, Leather	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Other
Percentage of crafts-artists planning to acquire additional training	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Barriers preventing additional training[a]														
Lack of time [illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Lack of time because of full-time non-craft work	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Lack of time because of family responsibilities	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Lack of money	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
No training available close by	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	—	[illegible]	[illegible]
No courses or training in specific craft	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Lack of transportation	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	—	[illegible]	—	[illegible]	[illegible]	[illegible]	[illegible]	—	—
No courses or qualified teachers available	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Health problems	[illegible]	[illegible]	—	[illegible]	[illegible]	[illegible]	—	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Other reasons	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, [illegible] Research, Inc.

[a] Percentage of all respondents who [illegible]

[illegible]

Lack of time, work and family responsibilities and money were the most frequently listed barriers to acquiring additional training. Lack of time was mentioned by [illegible] percent (combining the three time-related reasons) and money by [illegible] percent of respondents (Table [illegible]). Other barriers included no courses or qualified teachers or no courses in the specific media sought by the respondent (about [illegible] percent each). Barriers to acquiring additional training seem most severe for paper or leather crafts-artists; they point out lack of time and money, and that no training is available close by. Fewer crafts-artists working in wood note time and money barriers but they do mention lack of courses or qualified teachers. When barriers to additional training are examined in regard to level of involvement, lack of money appears as the most severe barrier for crafts-artists listing crafts as a major (primary) or secondary activity (Table [illegible]).

[illegible] INVOLVEMENT IN CRAFTS

The amount of time devoted to crafts by members of crafts organizations is a function not only of their interest in crafts, but other competing demands such as employment and home-based activities. Another facet of involvement is the degree to which crafts-artists immerse themselves in crafts-work. Some of the manifestations of a crafts commitment include years spent in crafts work, hours per week spent on crafts, association with other crafts-artists inside and outside their families and changes in primary media. Involvement can also be viewed through the working arrangements of crafts-artists.

Surprisingly, there is relatively little variation in the level of crafts involvement (primary or secondary occupation, full-time teacher or student, main interest or occasional activity) when craft-artists are segregated by media, amount of crafts training, region of residence, number of years worked in crafts and net income from crafts. None of the distributions are statistically significant. Crafts as the main interest ([illegible] percent) and as an occasional activity ([illegible] percent) together account for over half of all craft-artists. Crafts is reported as a primary occupation for [illegible] percent of respondents and as a secondary occupation by [illegible] percent (Table [illegible]).

This consistency is almost as evident for years of involvement in crafts; the average for all craft-artists is [illegible] years. Fiber seems to hold the interest of craft-artists for longer periods of time, but fiber craft-artists tend to be older than those working in the other media, so the finding may reflect the age of the craft-artists rather than anything intrinsic to the media. Craft-artists who list crafts as their primary or secondary activity have not been working in crafts for as long, about [illegible] years on the average, as those reporting crafts as a leisure or occasional activity (Table [illegible]). There is no clear association of years of involvement and net income from crafts.

Craft-artists who have high net incomes from crafts spend longer hours creating and marketing their crafts on average than those making less money from crafts or experiencing losses (Table [illegible]). Craft-artists working in crafts for less than [illegible] years also devote somewhat more hours to producing their craft than those involved for longer periods. In addition, workers in clay and glass or other media or combinations spend a longer number of hours per week creating and producing than do their counterparts in other media.

[illegible]

[illegible]
[illegible]

		[illegible]						[illegible]				[illegible]			
	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

[illegible]

provided a primary or secondary source of income for about 6 percent of crafts-artists parents. A much larger share, 30 percent, report their parents participated in crafts as a leisure activity, especially for crafts-artists who engage as a leisure/occasional activity. About a third of all members of crafts-artists' households also engage in crafts. Wood and glass or other media or combinations of media seem to appeal to other household members as well as to the crafts-artist respondent (Table IV.9).

Over 80 percent of all crafts-artists worked alone without a partner, paid or unpaid employees. However, 30 percent report having had one or more apprentices, 13 percent with one, 17 percent with 2 or more. Nearly 70 percent of the apprentices were paid and 38 percent worked full-time. There is not a statistically significant variation for these characteristics by media (Table IV.10).

A related characteristic, the specific place where crafts are made, indicates 70 percent of all crafts-artists work in their home, with the largest percentages reported by the fiber, leisure and occasional activity and net loss of less than $500 subgroups. The next most prevalent locale is a private studio, about 20 percent overall. Studios are reported more frequently by clay and metal crafts-artists, those for whom crafts is a major activity and those who earn at least $1,000 in net income from crafts. Work space provided by schools is more common for clay and metal workers--about 10 percent for each (Table IV.11). Nearly a sixth (17 percent) share their workspace; crafts-artists working in clay and as a major activity do so more than the other subgroups.

The work of very few crafts-artists has been affected by local zoning or building regulations; about four percent reported any problems,

TABLE IV.10

USE OF PARTNERS, EMPLOYEES, HELPERS AND APPRENTICES
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media					
		Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather
Percentage of crafts-artists working:							
Alone	82.3	86.3	78.3	81.8	80.3	70.1	85.1
With a partner	8.1	4.3	13.4	8.3	8.8	12.1	6.0
With paid employees	6.2	5.1	8.4	7.1	8.7	12.3	1.9
With unpaid helpers	3.2	3.7	2.8	1.8	2.4	5.5	7.0
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2612	882*	434*	418*	360*	202*	140*
Percentage of crafts-artists with apprentices in last 3 years:							
One	13.4	11.0	16.8	15.1	15.3	11.9	6.7
More than one	17.1	16.8	17.8	18.2	15.3	20.9	13.4
None	69.5	72.1	65.3	66.7	69.4	67.2	79.9
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	569	138*	95*	83*	67*	67*	30*
Percentage of crafts-artists with paid apprentices:	67.0	53.0*	58.2*	68.5*	83.1*	88.4*	14.0*
Number of respondents	169	43	34	30	24	24	6
Percentage of crafts-artists with full-time apprentices	35.3	27.9*	32.7*	42.1*	50.1*	24.6*	14.0*
Number of respondents	167	43	34	30	23	24	6

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 95 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

TABLE IV.11

LOCATION OF CRAFTS WORK AND EFFECT OF LOCAL ORDINANCES ON LOCATION
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
		Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Primary locale of crafts work:																		
In home	70.0	87.4	48.4	50.5	67.4	60.0	70.7	52.8	33.0	69.0	86.3	86.1	78.3	62.8	64.0	80.8	78.0	48.8
Private studios	20.3	7.7	36.3	34.6	24.6	26.7	16.7	38.0	59.8	25.9	7.3	10.7	8.4	16.7	24.1	7.0	16.4	42.2
Cooperative studio	2.0	0.7	5.4	1.3	2.7	0.8	1.4	4.8	3.1	3.5	0.4	0.1	2.2	0.1	2.7	1.2	1.5	3.7
Community studio	1.4	0.7	2.3	1.4	0.8	1.3	4.8	1.3	2.0	0.5	2.5	0.4	2.0	2.0	1.1	2.2	2.0	1.2
Space provided by school	5.2	2.3	8.4	8.8	4.2	4.7	4.8	1.8	1.4	1.5	3.5	1.8	7.8	17.5	8.3	8.3	3.5	1.8
Other	[illegible]	1.2	[illegible]	[illegible]	[illegible]	0.4	[illegible]	1.4	0.7	[illegible]	—	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
TOTAL:	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2618	863	434	421	382	202	140	438	255	429	371	336	295	324	457	637	381	473
Crafts-artists whose work space is:																		
Owned	71.8	76.4	64.1	68.1	78.2	66.8	61.7	66.8	60.5	69.8	80.3	81.1	72.1	63.3	70.2	72.8	74.1	69.7
Rented	17.3	14.7	23.1	18.8	11.3	23.8	21.9	26.7	32.4	21.3	10.0	11.8	13.8	14.1	21.3	12.8	18.3	22.5
Free of cost	[illegible]	[illegible]	[illegible]	13.1	[illegible]	[illegible]	16.4	6.7	7.1	[illegible]	9.7	7.1	14.1	22.6	[illegible]	14.8	[illegible]	7.8
TOTAL:	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents	2580	861	428	414	380	180	137	437	256	428	362	307	288	316	461	644	378	474
Percentage who share workspace with other crafts-artists	16.8	10.4	27.2	16.3	18.5	17.8	20.0	22.3	22.0	14.4	13.4	8.5	18.7	28.8	18.7	17.8	12.2	19.2
Number of respondents	2584	855	429	417	357	200	137	437	255	428	363	301	291	317	466	646	375	471

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

nearly evenly split between problems when crafts-artists relocated within the same area and when they moved to a different area.

D. ATTITUDES TOWARD CRAFTS: SATISFACTIONS, BARRIERS AND IMPORTANT PROBLEMS

Why do crafts-artists who are members of crafts organizations engage in crafts? Income is one motive, satisfaction in personal accomplishment and as a diversion are others. Actually, in view of the diversity in crafts, it is reasonable that there is a combination of satisfactions that shape individual experience. There are also barriers which obstruct satisfaction and problems which hinder participation or satisfaction.

When crafts-artists were asked to rank their satisfactions, the one most often listed was crafts as a "means of creative expression" (42 percent). Listed second most often was a "sense of accomplishment" (17 percent). These, along with "life's work", summarize the intangible or creative benefits of crafts compared to satisfactions such as producing works for purchase, as a significant source of income or a diversion from daily routines (Table IV.12).

Second-ranked satisfactions still are intangible, but the order is reversed; "life work" is the most important (32 percent), while "means of creative expression" (16 percent) is next most frequently mentioned. The third most important satisfaction is "producing crafts for purchase" (13 percent); then comes as a "diversion from daily routine" (15 percent).

The responses are fairly convincing evidence for the primacy of creative satisfactions from crafts with financial or diversionary motives clearly secondary. It would appear crafts-artists look to

TABLE IV.12

TYPES OF SATISFACTIONS FROM CRAFT WORK
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather
Percentage of crafts-artists with types of satisfactions derived from craft work							
Most important							
Means of creative expression	42.4	59.4	58.0	50.6	39.8	50.4	40.2
Life's work	6.0	3.5	12.4	10.1	6.4	9.6	18.6
Sense of accomplishment	17.1	20.8	16.5	22.7	26.4	14.8	27.8
Produce works for purchase	3.5	3.0*	2.3*	5.7*	6.4	9.6*	5.2*
Derive significant income	2.0	2.2*	2.3*	3.2*	2.0*	1.1*	3.1*
Diversion from daily routine	8.0	10.4*	6.1*	7.7*	16.4*	10.4*	4.1*
Other	0.6	0.5*	1.5*	0.4*	1.5*	0.7*	—
Second most important							
Means of creative expression	16.3	17.9	18.0	21.5	21.3	18.5	41.2
Life's work	5.9	6.5	14.5	9.7	3.4	3.0	4.1
Sense of accomplishment	31.9	43.3	37.3	38.9	39.8	39.3	28.9
Produce works for purchase	6.3	6.8*	7.8*	6.9*	7.6*	12.6*	6.2*
Derive significant income	2.9	3.4*	5.2*	4.0*	2.7*	5.2*	3.1*
Diversion from daily routine	7.2	11.0*	5.5*	5.7*	10.6*	8.9*	7.2*
Other	0.6	0.4*	2.0*	0.4*	1.2*	—	—
Third most important							
Means of creative expression	7.4	7.6	10.4	11.7	10.3	8.2	7.2
Life's work	6.3	6.5	10.1	11.3	4.9	8.2	8.3
Sense of accomplishment	13.4	16.2	22.3	15.4	11.9	18.5	18.6
Produce works for purchase	12.7	14.4*	21.4*	17.4*	16.4*	16.3*	7.2*
Derive significant income	4.4	3.5*	5.8*	8.1*	5.5*	8.2*	10.3*
Diversion from daily routine	14.6	22.7*	11.6*	14.2*	17.6*	11.9*	25.8*
Other	0.7	1.7*	0.3*	0.4*	—	0.7*	—
Number of respondents	2587	968	436	140	203	424	365

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

receive satisfaction from their own involvement in the creative process. This is re-inforced by the general lack of variability in the order of satisfactions when examined by type of media (Table IV.12). However, somewhat larger shares of crafts-artists who work primarily in fiber, wood and glass or other media or media combinations do report diversion as the most important satisfaction. Clay and metal seem more oriented toward creative satisfactions then the other media; paper and leather conform most closely to the pattern for all crafts-artists (Table IV.12).

The barriers to achieving these satisfactions are numerous and include non-craft obligations, cost of materials, lack of public education or exposure to crafts, lack of marketability, lack of training, lack of studio space and lack of recognition. All of these were mentioned by 45 to 18 percent of all crafts-artists (Table IV.13).

Non-craft obligatons were mentioned as the most significant barrier to further satisfaction by crafts-artists in most of the media sub-groups. Metal and glass or other media or media combinations both have the expense of materials mentioned more frequently. Another important difference is in the varying levels of crafts involvement. Crafts-artists who consider crafts their primary activity are much more concerned with extent of public exposure/education, costs of materials and marketability and recognition than are those with a less intense involvement (Table IV.13). For these latter crafts-artists (secondary, leisure or occasional activity), non-craft obligations and costs of materials predominate. When scaled by net income received from crafts, the major difference is the pressure felt by those with net incomes of $1,000 or more from current production commitments.

TABLE IV.13
BARRIERS TO SATISFACTION FROM CRAFTWORK AND CRAFT-RELATED GOALS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage reporting the following barriers to further satisfaction:																		
Lack of training	23.7	24.5*	18.1*	23.5*	27.2*	16.7*	31.8*	16.6	12.9	19.1	36.8	24.5	29.3	22.2	23.4	29.7	22.5	17.8
Lack of studio space	23.4	19.2	33.5	23.3	17.8	27.5	28.4	20.1	30.0	28.4	20.1	18.4	21.8	31.8	27.3*	22.8*	20.8*	24.4*
Lack of materials available	9.0	7.9	5.5	8.1	12.0	14.4	14.2	8.6*	10.4*	9.5*	9.5*	12.3*	4.9*	7.6*	6.9*	6.8*	10.7*	11.0*
Lack of materials due to expense	31.7	31.3	26.1	47.6	22.1	35.6	25.9	33.8*	36.5*	32.5*	31.0*	35.2*	26.0*	32.9*	37.0*	28.6*	28.9*	31.7*
Lack of recognition	18.2	14.4	22.5	24.9	14.4	20.2	31.8	33.0	30.2	25.8	13.2	9.7	8.8	15.2	22.2	11.8	22.6	25.4
Lack of exposure/ education of public to crafts	25.2	25.2*	31.1*	27.6*	18.8*	22.4*	31.3*	35.4	40.7	38.0	16.2	19.6	13.4	25.3	32.0	15.5	32.6	28.4
Lack of marketability	24.5	22.2	28.1	30.3	16.6	30.4	35.2	37.5	28.4	34.6	18.7	21.3	14.6	20.6	28.9	17.8	32.9	26.5
Lack of peer communication	9.2	7.8	14.7	13.9	4.7	6.9	10.5	8.6	17.9	12.7	8.1	4.3	6.6	9.3	14.2*	7.7*	8.8*	10.6*
Lack of time	4.7	5.2*	3.5*	4.9*	5.8*	5.2*	3.1*	3.8	2.6	3.7	4.8	3.1	9.6	5.1	4.2*	5.2*	4.5*	3.2*
Hazards related to equipment or materials	6.8	2.0	15.7	13.3	2.5	11.1	11.4	12.2	14.1	6.7	3.0	2.7	5.0	10.3	9.4	3.6	7.3	10.6
Non-craft obligations	44.8	51.4	46.9	43.8	32.1	31.2	46.1	30.1	17.9	56.4	50.9	42.2	55.0	48.5	50.8	52.2	41.9	35.2
Pressure from current production commitments	8.6	5.5	13.0	10.4	8.9	13.1	9.0	22.7	31.5	5.7	2.1	4.3	2.1	4.3	5.9	2.5	6.3	26.8
Other	5.4	5.1*	7.5*	6.5*	4.9*	4.4*	1.0*	7.3	7.1	6.5	2.1	7.1	3.5	4.0	4.2*	5.2*	4.8*	6.1*
Number of respondents	2622	966	434	424	380	203	139	437	255	430	368	305	295	327	458	656	380	476
Percentage with specific goals for the next 5 years:																		
Win recognition/award	31.1	29.9	38.4	34.8	24.1	37.0	32.0	45.9	44.2	42.3	20.3	33.1	15.8	27.6	38.0	24.1	31.5	43.9
Develop artistic competence	55.9	58.0	62.6	56.3	51.2	48.1	44.3	59.4*	54.2*	59.9*	59.4*	59.3*	45.7*	56.8*	63.8	59.6	51.0	52.0
Increase income from sale of unique works	41.4	34.7	53.3	56.2	36.8	43.4	34.0	70.1	72.2	60.7	23.4	32.4	20.5	30.9	47.3	23.4	43.0	67.2
Increase income from sale of production works	19.6	16.7	25.1	24.7	17.2	25.7	18.8	39.8	33.6	26.8	10.6	17.3	6.6	12.5	19.3	9.8	27.0	33.4
Devote more time to crafts	58.8	63.9	56.0	56.5	53.5	42.8	59.6	33.6	18.1	72.5	75.6	62.5	84.7	68.2	68.5	67.7	58.0	36.3
Other	5.4	5.2*	6.2*	6.9*	4.5*	4.1*	7.4*	6.9*	8.5*	5.0*	2.8*	5.7*	3.2*	6.3*	6.7*	4.3*	3.4*	7.7*
Number of respondents	2628	968	435	423	363	202	139	437	255	431	370	306	287	328	460	658	382	478

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

The strength of the intangible commitment to crafts is manifest by the five-year goals set by craft-artists. Two are listed by about equal proportions of crafts-artists: 59 percent wish to devote more time to crafts; 56 percent wish to develop artistic competence. Secondary goals are to increase income from the sale of crafts and win recognition or an award.

Again the lack of variation in the order of these goals by subcategory of crafts-artists is more notable than the differences in the level of the individual percentages (Table IV.13). Increased income is more important to clay and metal crafts-artists and those who consider crafts their primary activity or earn more than $1,000 in net income from crafts.

A different perspective is gained from examining the current problems facing crafts-artists. The array of problems is more varied reflecting such concerns as the impact of the general economy on crafts and crafts-artists (Table IV.14). The problem responses were listed by crafts-artists; no response categories were printed in the questionnaire. Seven types of problems are mentioned of which lack of time and lack of public appreciation are most frequent (about 20 percent for each). Four economic problems (inflation, difficulty of making a living from crafts, cost of materials, and marketing) are each reported by 14 to 10 percent of crafts-artists.

The dominant problems limit participation or inhibit marketing, giving, for the first time, more emphasis to the commercial aspects over the creative. The degree to which these two motives for crafts involvement co-exist in crafts-artists with the same media, involvement and income earning characteristics is examined in the following sections.

TABLE IV.14

MOST IMPORTANT PROBLEMS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of crafts-artists reporting the following as the most important problems in crafts:																		
Lack of time	22.9	27.7	18.3	14.9	22.1	12.3	18.7	8.3	10.7	19.6	29.9	25.1	31.1	27.9	20.5	32.0	18.5	16.5
Economic problems, inflation	13.6	8.2	18.5	13.1	9.9	15.0	13.6	12.3	22.6	15.5	8.7	5.9	8.8	12.0	9.4	8.0	14.2	16.8
Hard to make a living from crafts	9.5	7.0	13.5	10.6	6.9	9.2	3.4	13.7	10.3	11.4	2.8	7.4	6.4	7.1	8.3	7.2	11.2	10.5
Costs of materials	11.9	8.9	4.2	16.1	13.2	11.6	10.6	11.9	5.9	6.4	12.5	15.4	8.2	9.0	14.6	8.2	9.1	7.6
Competition from other crafts-artists	4.1	2.8	3.4	1.3	5.5	3.3	2.3	2.0	3.1	4.4	2.5	4.1	3.3	3.1	1.2	3.4	2.8	5.1
Marketing problems	11.9	12.9	9.1	6.8	5.1	13.0	9.8	15.4	10.1	12.6	8.1	7.9	6.8	7.3	10.9	9.2	10.3	10.0
Lack of public appreciation	19.0	17.9	16.6	18.9	14.2	15.7	28.9	22.0	19.0	19.5	14.5	14.6	18.8	17.9	16.8	15.8	17.5	19.0
Other problems	20.7	14.6	16.5	18.4	23.2	19.8	12.7	14.4	18.3	10.6	21.2	19.4	16.5	15.7	18.1	19.1	16.4	12.8
Number of respondents	2082	745	376	350	270	165	113	387	235	371	264	237	200	251	398	476	312	421

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

E. EXHIBITING CRAFTS

The offering of crafts for exhibition serves two purposes:

- It is a way of achieving recognition by crafts-artists' peers and the public
- It may be a direct or indirect marketing activity.

It is difficult to separate these motives; especially because the second motive in traditional market economies is the final arbitrator of acceptance and success. However, in the world of crafts, participation and receipt of awards in juried exhibitions are highly valued surrogates. There are many opportunities to exhibit and crafts-artists have definite preferences. Crafts-artists also were questioned on their specific problems when they exhibit.

Over 82 percent of all crafts-artists exhibited their works within the 12 months prior to completing the questionnaire (Table IV.15). Crafts-artists who consider crafts their primary activity exhibit to a greater extent than other groups. When examined by net income category, crafts-artists with net gains of less than $1,000 exhibit to a lesser extent than others, including those with net losses.

Among those who exhibit, nearly half (46 percent) did so from two to five times in the 12 months prior to completing the questionnaire; thirteen percent exhibited continuously (Table IV.15). The frequency of exhibiting is higher for crafts-artists engaging in crafts as a primary or secondary activity and for those who have net gains in income from crafts. By media type, crafts-artists working in clay and glass or other media or media combinations exhibit more frequently than their counterparts.

TABLE IV.15

EXHIBITION FREQUENCY AND AWARDS
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
		Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of crafts-artists who exhibited their crafts in the last 12 months	82.2	85.5	86.4	78.7	74.2	81.1	83.0	90.4	89.0	83.1	81.8	82.2	75.2	80.6	85.4	83.3	72.6	85.1
Number of respondents who exhibit[a]	2176	815	378	340	288	168	107	388	234	368	281	253	225	264	388	534	285	425
Frequency of exhibiting in last 12 months																		
Less than two times	20.7	24.3	15.2	19.3	18.7	10.4	31.6	11.8	7.8	14.4	32.9	20.9	45.5	25.7	17.6	35.8	20.0	8.8
Two to five times	46.4	49.2	38.5	45.9	56.7	42.5	42.9	39.8	31.3	46.6	56.4	55.2	43.5	52.6	53.0	51.6	46.3	36.1
Six to ten times	12.2	10.2	16.8	12.5	7.9	17.1	16.1	18.8	17.5	13.7	5.7	8.9	8.3	8.9	14.5	6.1	12.2	14.2
More than ten times	7.7	5.7	8.3	9.1	6.9	18.0	3.7	9.2	13.7	13.0	1.2	6.3	0.8	3.4	5.1	1.7	6.6	16.2
Continuously	13.0	10.6	21.2	13.2	9.8	12.0	5.7	20.4	29.7	12.3	3.8	8.7	1.9	9.4	9.8	4.8	14.9	25.1
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents who exhibit	1731	583	334	292	225	154	83	394	233	358	178	198	90	160	318	262	272	415
Percentage of crafts-artists who won award or prize in last 3 years	42.2	42.6*	41.5*	40.9*	45.3*	48.7*	39.4*	48.7*	48.4*	40.5*	30.7*	42.0*	35.4*	46.9*	46.0	34.4	37.8	47.0
Number of respondents who exhibit	1720	580	332	281	223	153	82	390	231	356	179	197	90	193	318	281	271	415

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

[a] Excludes respondents who reported they do not show their craft work.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

About 42 percent of all crafts-artists who exhibit received at least one award or prize during the 3 years prior to responding. There is no statistically significant variation in receipt of awards among types of media or level of involvement. However, larger shares of crafts-artists with net losses of $500 or more and net gains of $1,000 or more received awards compared to those with smaller losses or gains (Table IV.15).

The variety of types of exhibiting or selling establishments where crafts-artists exhibited is quite broad and ranges from art or crafts fairs (46 percent) to cooperatives, mail orders, wholesalers and work group meetings (about 6 percent each). Among the more frequently used outlets are: own shop/studio (35 percent), through commissions (31 percent), art/crafts galleries (29 percent) and crafts shops (25 percent).

Art/crafts fairs are used by clay and glass or other media or combination of media crafts-artists to a greater extent than those who work in other media. Also respondents working in clay prefer their own shop or studio, crafts shops and art and crafts galleries compared to others. Commissions were more prevalent among metal workers (Table IV.16).

As the level of involvement declines from a primary to a leisure or occasional activity, the percentage showing or selling also declines. However, even among these less than full-time participants, art/crafts fairs, own shops or studic, crafts shops, commissions and art/crafts galleries are still the most important outlets. The subgroup which shows or sells the least includes those who have net losses of less than $500, About 42 percent of all crafts-artists who exhibit received at least one award or prize during the 3 years prior to responding. There is no statistically significant variation in receipt of awards among types of media or level of involvement. However, larger shares of crafts-artists with net losses of $500 or more and net gains of $1,000 or more received awards compared to those with smaller losses or gains (Table IV.15).

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TABLE IV.16

EXHIBITION INVOLVEMENT
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of crafts-artists showing or selling their work through:																		
Art/Craft fairs	46.2	41.0	57.7	40.1	47.5	62.0	41.6	63.9	60.0	59.9	36.5	51.5	23.5	37.2	43.2	33.6	58.0	63.6
Own shop/studio	35.3	25.8	50.6	43.0	35.6	44.8	28.8	61.7	69.4	49.6	15.8	27.3	13.1	29.1	35.0	17.0	39.1	57.8
Crafts shops	24.7	21.0	39.2	24.1	22.4	30.4	10.0	46.4	47.7	34.8	14.5	16.4	11.5	14.6	20.9	11.4	33.2	41.4
Other retail outlets	12.8	10.6	20.6	13.5	11.1	19.1	8.2	28.0	25.7	23.4	4.1	5.5	3.9	7.5	10.6	4.0	16.5	28.4
Cooperatives	6.5	7.2	9.9	3.5	5.9	2.8	7.1	12.8	8.6	9.6	3.7	3.6	4.1	2.8	5.1	3.0	9.4	13.2
Commissions	30.8	25.0	36.0	45.1	29.1	31.9	38.0	54.1	52.8	45.4	12.6	24.7	14.5	24.0	27.9	11.6	41.1	56.4
Art/Craft galleries	28.7	24.3	46.5	35.9	14.7	34.2	23.6	52.2	60.7	38.6	11.8	13.5	11.4	29.5	33.9	15.2	24.2	51.8
Mail orders	5.6	4.4	3.2	8.5	8.4	7.9	5.9	14.4	15.3	8.7	1.1	3.1	0.4	1.7	3.6	1.1	6.7	14.9
Wholesalers	6.1	4.3	8.9	8.2	4.7	13.4	2.8	18.3	17.3	7.5	0.6	2.0	0.6	2.1	5.7	2.0	5.4	16.0
Work group meetings	6.0	9.7	2.9	2.4	4.0	2.9	6.0	1.5	1.8	4.6	9.9	11.4	6.8	6.2	9.1	7.2	3.2	2.7
Do not show/sell	20.8	26.5	13.4	15.4	20.4	10.4	25.0	1.3	1.9	3.4	35.8	22.0	46.1	26.9	20.2	41.9	4.8	1.6
Number of Respondents	2625	966	434	423	363	202	139	439	256	430	370	305	294	327	459	656	382	476
Percentage of crafts-artists participating in following activities in last 12 months:																		
Art/Craft fairs	38.0	37.8	51.6	36.1	44.9	57.2	36.2	60.6	59.6	52.4	26.0	43.4	13.6	23.5	39.0	22.5	49.9	63.0
One-person exhibits																		
Museum	2.2	2.2	6.0	4.5	1.5	1.5	1.5	4.8	5.6	1.9	0.7	1.9	0.2	1.6	3.5	0.9	1.6	6.9
Sales gallery	7.1	5.4	14.9	10.2	4.7	14.9	5.8	16.6	23.3	8.4	1.3	2.1	1.1	6.6	8.5	1.5	7.9	21.4
Other	6.0	4.8*	7.1*	6.9*	6.3*	5.5*	10.2*	8.0	10.2	9.4	3.8	4.8	2.2	5.8	7.2*	4.4*	5.8*	5.7*
Group-invited exhibit																		
Museum	10.3	11.6	14.0	18.3	5.8	13.4	4.4	21.3	23.9	10.3	4.5	8.3	1.8	11.1	16.1	4.7	9.8	19.7
Sales gallery	13.7	13.6	30.7	20.0	7.7	25.4	8.8	32.8	32.4	18.8	2.6	5.0	0.8	14.1	22.9	7.1	11.3	32.8
Other	12.1	11.3*	14.7*	11.6*	12.4*	13.9*	13.1*	14.9	15.3	18.7	10.6	9.8	4.5	11.1	16.8	9.7	11.9	13.2
Group competition exhibit																		
Museum	6.7	6.9	11.9	13.1	2.5	10.4	5.1	14.5	12.5	8.0	1.7	3.2	2.3	9.5	13.9	3.6	5.8	12.2
Sales gallery	6.2	6.9	11.5	6.4	3.0	10.8	3.6	13.5	9.4	9.7	1.7	1.2	0.8	9.7	8.8	3.8	4.5	12.2
Other	7.8	8.1*	6.0*	8.3*	9.9*	7.0*	8.0*	13.7	9.7	9.1	6.4	8.6	3.7	4.3	12.6	4.1	6.3	10.9
Juried event	29.8	28.0	46.6	42.3	28.9	43.8	24.8	54.9	60.6	41.4	12.0	24.3	6.7	24.4	39.9	16.2	30.3	58.6
Unjuried community event	16.4	18.4	20.2	13.6	17.1	20.9	16.1	24.6	19.3	26.2	14.0	16.4	7.4	11.7	20.5	10.5	23.7	22.5
Juried community event	8.8	8.9	14.9	11.9	6.3	17.9	9.5	15.8	19.3	11.6	2.6	7.5	3.3	7.2	13.1	4.4	8.2	19.5
Number of Respondents	2196	736	393	371	298	186	110	434	254	419	255	250	158	256	437	406	365	471

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

about 42 percent. Half this proportion, 20 percent, among those with larger net losses do not show or sell (Table IV.16).

Concentrating more on exhibiting activity, crafts-artists participate in art or crafts fairs and juried events to a much greater extent than one-person exhibits, group-invited exhibits, group competition exhibits, unjuried community exhibits or juried community events.[1] The importance of some of these are obviously a function of their nature; one-person exhibits are very restrictive while group-invited and competitive exhibits are also limited. However, it is worthwhile to note that larger shares of crafts-artists participated in group-invited exhibits compared to the more open group competition, with no clear preference within either category for museums, sales galleries or other types of exhibits.

There are strong patterns among the subgroups for participation in the various exhibiting activities. Crafts-artists working in clay and, to a lesser extent, glass or other media or combinations of media are much more active in all types of exhibits and both prefer galleries over museums for all types of exhibits. The greater the level of involvement, the higher the percentages of participation in exhibits of all types. Art/crafts fairs and juried events still attract crafts-artists at the leisure and occasional activity level. Among income groups the pattern noted earlier returns: those with large losses or gains are generally more active than crafts-artists with more moderate results (Table IV.16).

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[1] The response pattern results from respondents categorizing their activites into specified, but undefined types of exhibits.

Crafts-artists were asked what they thought were the best places to exhibit. Those who exhibit list equal preference for art/crafts fairs and art/crafts galleries, 34 percent in each case (Table IV.17). The next level of preference is for crafts shops (23 percent) or their own crafts shop (17 percent). Following the pattern of their stronger orientation toward exhibition, clay crafts-artists "voted" for a wider variety of outlets, but ended up ranking fairs and galleries highest. In fact these are the two most highly ranked in each sub-category.

The most important problem mentioned by all crafts-artists regarding exhibits is "too few" (15 percent) followed by "poorly informed communities" (13 percent). Other concerns are no appropriate space to exhibit/sell (9 percent), not enough display space (8 percent) and lack of time to exhibit (6 percent). There is little statistically significant variation among the sub-categories of craft-artists and the order of the reasons mentioned above rarely changes, (Table IV.17). The most noticeable trend is an increase in the desire for more display space for crafts-artists who list crafts as their major activity or derive more than $1,000 per year in net income from crafts.

F. SELLING CRAFTS

As we have seen, one of the important rationales for crafts work, although secondary to intangible benefits such as offering a means of creative expression, is its contribution to present or potential income. However, selling activities are also the manifestations of a desire to achieve recognition and acclaim in the marketplace. These two motives, creative satisfaction and recognition in the marketplace, can result in unexpected patterns. The extent of commercially successful crafts-artists whose production is oriented toward multiples of the

TABLE IV.17
ATTITUDES TOWARDS PLACES TO EXHIBIT AND PROBLEMS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of exhibiting crafts-artists who think each of the following are the best places to exhibit their work:																		
Art/craft fairs	34.5	29.1	43.6	33.3	36.8	49.8	27.8	49.9	50.5	45.2	27.4	41.6	15.4	21.4	30.8	19.2	46.8	49.8
Own craft shop	17.9	12.5	26.1	20.5	18.0	23.1	15.9	34.4	39.5	25.8	7.7	12.7	5.3	13.1	16.4	7.9	19.0	30.7
Craft shops	22.7	20.6	32.8	25.2	17.3	27.0	15.3	38.0	31.2	36.4	14.1	23.0	8.7	14.7	21.2	13.1	30.3	33.2
Cooperatives	6.9	7.8*	8.6*	6.9*	4.6*	4.1*	7.9*	10.0	12.7	11.1	3.4	6.1	2.3	5.8	6.6	3.7	9.4	11.2
Art/craft galleries	34.4	32.1	45.9	41.1	21.2	37.2	39.1	60.2	59.4	46.7	19.6	27.0	11.9	32.7	41.6	17.8	38.2	56.1
Art school or college	6.4	6.3	7.9	8.4	2.3	3.3	12.6	10.6	9.9	6.0	3.0	6.1	1.3	11.9	10.1	4.7	4.2	7.6
College or university	8.8	8.0	13.1	11.5	3.6	6.9	8.3	11.5	15.9	9.6	3.3	6.1	3.4	17.2	13.9	5.7	6.6	11.9
Other	4.7	5.5*	2.7*	5.4*	4.0*	6.1*	4.1*	7.0	9.3	7.3	2.7	3.1	0.9	5.9	6.9	2.3	4.4	6.0
Number of respondents who exhibit[a]	1731	583	334	292	225	154	83	434	254	419	255	250	158	256	319	282	272	419
Percentage reporting the following main problems in exhibiting																		
Too few exhibits	14.9	14.5	21.0	16.0	7.8	20.7	11.5	23.1	18.2	23.8	11.1	12.6	4.5	14.5	18.9	9.6	19.6	17.3
Not enough display space	7.9	7.7*	8.7*	6.2*	8.2*	8.4*	9.1*	13.0	17.4	10.0	4.8	5.5	4.1	4.9	8.4	6.2	8.2	13.3
No appropriate exhibit/selling space	9.0	9.1	11.1	11.2	3.8	10.9	11.9	14.1	18.4	12.9	5.4	6.1	4.2	8.7	10.2*	8.4*	9.6*	12.4*
Community poorly informed about exhibits	12.7	11.3*	16.0*	12.8*	10.4*	19.1*	13.1*	18.8	21.8	20.1	9.8	7.3	7.5	9.4	14.7	7.3	15.3	15.2
Lack of time to exhibit	5.6	5.8*	5.6*	5.3*	5.8*	5.3*	6.2*	6.5*	5.2*	10.6*	2.7*	5.6*	2.7*	9.1*	7.4*	3.4*	5.6*	7.8*
Costs of exhibiting	1.8	1.8*	2.1*	2.9*	0.9*	—	3.1*	2.9*	5.2*	2.5*	1.2*	0.9*	—	2.0*	3.3*	0.9*	2.1*	2.3*
Lack of public understanding	2.7	2.2*	3.5*	3.3*	2.7*	4.6*	1.0*	5.8*	5.2*	2.5*	0.6*	3.6*	0.4*	2.0*	2.7*	1.2*	2.4*	5.3*
Other problems	5.8	5.5*	6.7*	6.8*	5.2*	7.6*	4.1*	10.1*	7.1*	9.4*	3.3*	4.8*	1.5*	4.4*	5.7*	2.8*	7.3*	7.9*
Number of respondents who exhibit	2600	959	429	418	363	198	139	439	256	430	370	305	294	327	455	655	378	468

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

[a] Based on the number of respondents who exhibited in the last 12 months.

same work is one example. An understanding of the problems and attitudes involved in selling crafts will augment knowledge of crafts-artists and their work.

Slightly over two-thirds (68 percent) of all crafts-artists produce works for sale. There is a wide fluctuation in this activity when subgroups of crafts-artists are examined. By media, clay, metal, glass or other media or combinations of media are categories where larger shares of crafts-artists produce works for sale (Table IV.18). The same pattern is evident for those whose primary source of income is from crafts sales, although the percentage level is much lower, 23 percent for all crafts-artists and about 30 percent for the clay, metal, glass or other media or combination subgroups.

Major involvement in crafts is reflected in very high proportions (98 percent) of these crafts-artists producing crafts for sale. The proportion whose primary income is from crafts among respondents who have crafts as their major activity is a multiple of 2 or 3 times the same proportion for all crafts-artists. From 35 to 66 percent of the crafts-artists whose participation is for leisure or occasional activity produce crafts for sale; much lower shares (less than 5 percent) have crafts as their primary source of income (Table IV.18).

Most craft works are produced in response to the crafts-artists' own standards of form and expression rather than demands of the market. The averages for all crafts-artists are about 75 and 20 percent respectively, with little variation among the subgroups. Crafts-artists, as a rule, do not engage commercial dealers, agents or other personal representatives to assist in selling their crafts; only 12 percent engaged any of those just mentioned to assist them in marketing their crafts.

TABLE IV.18

INCIDENCE AND METHOD OF SELLING CRAFTS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of crafts-artists producing works for sale	87.8	87.4	83.4	80.7	84.9	82.5	89.8	98.0	97.4	94.8	44.8	66.3	35.4	88.2	82.8	36.3	91.8	98.4
Number of respondents	2628	968	435	423	364	203	138	438	256	431	370	307	298	328	460	658	382	478
Percentage of crafts-artists with primary income from sale of crafts	23.1	14.4	30.4	29.3	24.2	31.8	17.8	51.8	80.4	7.2	0.5	1.8	3.0	4.1	19.4	3.8	10.0	51.7
Number of respondents who sell crafts	1910	602	377	351	248	177	91	424	252	409	183	216	110	208	318	259	356	457
Percentages producing works for sale primarily in response to:																		
Their own standards of form and expression	73.5	72.3	78.6	71.5	72.1	70.6	62.5	65.3	68.6	74.5	70.6	76.3	82.0	81.7	83.0	82.2	73.5	63.8
Demands of the market	19.5	21.3	12.6	19.3	23.0	22.3	29.0	20.8	24.0	18.9	21.6	20.0	13.2	14.6	11.2	14.0	22.0	25.8
Other factors	7.0	6.4	8.8	9.2	4.9	7.1	8.5	13.9	7.4	6.6	7.8	3.7	4.8	3.7	5.8	3.8	4.5	10.4
TOTAL	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Number of respondents who sell crafts	1909	600*	3788*	351*	248*	177*	91*	423	251	408	182	216	110	211	315	269	356	457

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

The problems mentioned by crafts-artists when selling their crafts range from "presenting work to clients" (18 percent), to "too few outlets" (16 percent), "lack of business skills" and "poorly informed of existing outlets" (13 percent each). There is little statistically significant variation in selling problems when crafts-artists are divided into media groups. There is an observable tendency for those devoting more time to crafts (those for whom crafts is a primary or secondary activity) to report a higher level of problems. The same is true for crafts-artists with net income gains from crafts sales (Table IV.19).

Crafts-artists feel the best places to sell their works are art or crafts fairs or crafts galleries (both about 33 percent). A slightly smaller share (23 to 25 percent) reported their own shop or crafts shops in general. About 13 percent mentioned other retail shops. There is some variation by type of media; art and crafts fairs are more heavily favored by clay and glass or other media or combination of media crafts-artists, while galleries are more productive for metal workers. Galleries are less attractive to those who work in fiber and least attractive for those working in wood. All types of selling outlets attracted more responses from those for whom crafts is a primary or secondary activity or who have a net gain in income from crafts.

G. FINANCIAL SUPPORT AND CRAFTS INCOME AND EXPENSES

Crafts is an activity that has only recently been assisted by formal financial support from the National Endowment. Private sources have always been an alternative although not one frequently used. Cooperative efforts of crafts-artists and the public are also a factor, both from a perspective of cooperative purchasing, but also trading for

TABLE IV.19
PROBLEMS AND ATTITUDES TOWARD TYPES OF SELLING ESTABLISHMENTS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage of crafts-artists reporting the following main problems in selling:																		
Too few outlets	16.4	14.3	23.9	16.8	10.8	24.4	15.3	24.9	20.8	26.8	12.3	11.3	6.8	14.5	20.7	9.8	24.4	19.6
Insufficient display space	8.1	5.6*	8.2*	5.4*	4.8*	9.7*	6.4*	9.8	15.5	8.3	4.9	3.9	1.0	4.4	7.5	2.9	7.5	10.4
No appropriate space	8.3	7.1*	10.4*	12.3*	5.4*	10.3*	9.2*	10.7	16.4	12.6	4.9	5.7	3.6	10.2	10.7	5.3	10.4	10.0
Community poorly informed of existing outlets	12.8	10.7*	16.4*	14.3*	12.7*	16.8*	11.1*	19.6	25.2	18.8	9.3	7.4	5.7	10.8	16.4	6.2	14.4	17.8
Communicating with clients	9.8	9.8*	11.4*	11.3*	6.6*	9.4*	10.3*	16.8	21.0	13.8	3.8	7.4	4.5	8.2	9.9	5.1	8.0	16.7
Presenting work to clients	18.1	17.5*	19.2*	22.2*	14.4*	19.4*	22.2*	30.0	33.6	26.0	9.6	15.3	7.3	15.2	20.3	10.8	15.9	29.5
Lack of business skills	13.2	12.6*	15.6*	16.6*	9.4*	11.3*	20.6*	31.2	19.0	18.8	5.8	8.0	3.7	10.2	16.3	6.6	12.2	22.4
Lack of time to produce	5.4	3.7*	7.5*	5.1*	2.5*	5.3*	4.2*	4.9	6.0	10.9	2.2	8.6	2.3	4.6	4.3	2.8	7.3	8.4
Other problems	7.4	8.1*	8.7*	10.5*	8.7*	6.9*	6.3*	12.8	12.8	11.3	5.2	4.1	1.9	7.9	10.3	4.4	8.0	12.4
Number of respondents who sell or exhibit crafts	2540	939	418	409	355	196	136	425	246	416	359	292	283	312	448	841	377	458
Percentage who think each of the following are the best ways to sell their work:																		
Art/craft fairs	33.7	27.7	45.4	30.5	33.9	50.4	27.9	48.2	53.7	46.6	25.4	38.3	12.8	23.4	30.2	19.1	47.0	51.6
Own shop	25.1	17.4	37.5	31.4	23.6	33.8	19.1	43.9	52.5	36.0	11.0	16.7	8.0	28.2	25.5	10.9	30.6	38.4
Craft shops	22.9	19.2	36.1	24.2	19.2	27.3	15.3	36.5	34.6	34.2	16.6	19.9	11.7	17.1	18.8	14.4	32.9	37.0
Other retail outlets	12.8	12.8*	16.7*	13.2*	9.4*	14.5*	11.9*	26.3	24.5	19.5	5.7	9.6	3.6	6.8	13.4	6.5	14.5	22.3
Cooperatives	6.7	7.1*	8.9*	5.0*	4.1*	3.3*	11.8*	12.1	13.3	10.3	3.1	4.9	1.3	5.3	6.4	3.5	7.5	11.1
Art/craft galleries	32.1	27.0	49.1	39.8	19.7	35.6	34.7	56.5	56.4	44.8	16.3	23.5	10.8	32.7	39.1	16.8	35.1	53.7
Mail ordering	5.4	4.8*	3.2*	5.9*	5.4*	9.3*	5.6*	12.1	10.8	9.0	2.1	3.2	0.8	3.0	4.3	1.1	8.4	9.5
Wholesalers	5.7	4.6*	7.2*	5.9*	4.3*	10.8*	5.8*	15.4	15.2	8.1	1.4	1.7	0.8	2.6	6.5	2.1	6.2	12.7
Work group meetings	2.5	3.2*	2.2*	1.1*	1.1*	2.5*	5.1*	1.5*	2.2*	2.4*	4.1*	3.7*	1.0*	2.4*	1.5*	3.1*	1.2*	1.5*
Agent/Dealer	9.1	8.4*	9.0*	9.8*	4.3*	11.2*	16.4*	20.1	13.1	15.7	3.1	2.4	3.7	8.1	14.9	2.6	8.2	13.8
Other	3.2	3.5*	2.3*	0.4*	6.7*	3.5*	2.5*	5.8	6.8	2.8	2.2	3.4	4.0	1.7	3.5	1.1	6.0	3.7
Number of respondents who sell or exhibit crafts	2595	956	432	418	358	202	139	437	255	424	366	297	292	321	455	647	379	475

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

other crafts or for goods and services. Teaching crafts is also prevalent. The major subsidy of crafts work is income of crafts-artists from non-craft sources or from other family members.

Between 7 and 10 percent of all crafts-artists have received a grant or fellowship (mostly from the federal government) or applied for a loan from a bank for crafts purposes (about 5 percent or three-quarters of those who applied received a loan). About 9 percent purchased materials and/or equipment cooperatively with other crafts-artists or exchanged crafts they produced for living necessities or health care (Table IV.20). The frequency of support from these sources generally increased as crafts involvement approached full-time or crafts-artists earned net income from crafts.

Grants and fellowships were received by 14 percent of crafts-artists working in metal and 18 percent who worked in paper or leather. Metal and glass or other media or combinations of media crafts-artists applied for loans more often and received them a larger percentage of the time than crafts-artists in most other media. Fiber and clay workers were more successful in cooperative purchases of materials and/or equipment. Clay, metal and glass or other media or combinations of media crafts-artists exchanged crafts for goods and services to a greater extent than others. About a quarter of all crafts-artists exchanged their crafts for those of other crafts-artists.

Two monetary measures were obtained in the survey; one is the gross level of receipts, the other is net income--adjusting receipts for the costs of production and sales. Gross income from crafts sales in the year prior to completing the questionnaire was about $2,500 for all crafts-artists. This was supplemented by an average of $300 from crafts-

TABLE IV.20
FINANCIAL SUPPORT RECEIVED AND COOPERATION WITH OTHERS
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Percentage who have received a grant or fellowship	8.3	4.9	9.5	14.0	7.7	6.1	17.9	13.7	14.6	10.4	3.4	1.9	2.7	13.0	11.9	3.2	7.2	16.5
Number of respondents	2629	966	436	424	364	203	139	438	256	430	371	305	288	326	460	659	386	475
Percentage receiving assistance from:																		
National Endowment for the Arts	0.8	0.1	1.4	1.8	0.3	1.2	2.3	1.4	2.1	0.9	0.2	—	—	1.6	1.0	—	0.9	1.9
Other federal agency	6.1	3.5	6.4	9.6	6.8	4.6	15.4	11.2	8.3	7.4	2.7	1.8	2.2	8.5	9.9	2.3	5.6	12.2
State agency	4.0	2.0	4.2	6.5	5.0	3.6	10.9	8.5	7.2	4.4	0.9	0.5	2.0	6.2	6.3	1.7	2.3	8.5
Local agency	1.5	0.7	2.3	2.0	2.4	1.5	1.0	2.5	2.6	2.5	0.6	0.4	—	2.4	1.8	0.2	2.1	2.8
Foundation	3.0	1.8	4.0	4.9	3.0	3.0	1.0	5.7	6.4	4.7	0.9	—	—	4.4	3.8*	1.6*	1.7*	5.5*
Number of respondents	2626	965	436	422	364	203	138	438	255	429	371	305	297	323	460	657	380	475
Percentage applying for a loan for crafts purposes	7.4	3.5	8.3	12.8	7.9	17.9	4.9	18.3	23.8	7.9	0.5	1.8	0.5	6.3	10.4	1.4	3.9	16.0
Number of respondents	2624	961	434	423	363	203	139	438	255	431	365	307	297	326	459	656	382	475
Percentage receiving a loan	73.9	67.3	68.3	76.1	84.4	82.5	18.1	78.6	81.0	75.2	16.3	72.6	71.7	73.7	69.4*	55.9*	91.5*	85.9*
Number of respondents	238	47	48	59	29	41	4	83	66	42	4	8	2	25	62	12	18	83
Crafts-artists purchasing equipment or material in cooperation with others:																		
Materials	8.5	10.2	13.1	8.4	1.7	5.3	9.8	8.8	13.2	11.1	4.7	9.0	7.7	13.3	9.0	7.4	7.6	11.5
Equipment	1.0	0.9	1.7	1.0	1.6	—	—	1.5	1.4	0.8	1.3	0.4	—	2.6	1.7	0.6	1.0	1.3
Both	3.8	3.6	5.3	3.2	2.6	5.0	2.9	5.7	7.0	4.7	2.5	2.0	1.5	6.9	6.2	2.4	2.4	4.8
Number of respondents	2613	958	433	421	364	201	140	433	255	426	368	303	297	237	459	657	379	474
Percentage exchanging their crafts for:																		
Living necessities	6.8	3.6	10.8	9.4	4.8	10.1	8.1	13.6	18.1	9.4	2.5	3.6	1.4	6.4	5.6	2.8	5.4	14.5
Health care	5.0	2.3	9.2	6.9	2.4	10.4	4.4	13.1	17.7	5.4	0.5	0.3	0.7	3.1	3.9	1.1	3.9	14.6
Crafts and/or art	26.3	22.5	28.1	30.6	20.0	30.3	28.1	49.7	53.1	39.3	13.7	20.3	13.2	26.1	30.8	13.2	27.2	47.3
Number of respondents	2609	958	433	417	362	200	140	435	254	428	365	305	296	326	454	654	378	472

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

related sales (materials, tools, etc.) and $1,100 from teaching crafts. During the same period, all crafts-artists earned an average of $8,000 from non-craft sources. On this basis, crafts income from all sources is about one-third of the gross personal income of crafts-artists (Table IV.21). The percentage becomes even smaller when the average gross crafts and non-craft income of other household members is considered. The share of gross household income attributable to crafts income of crafts-artist respondents is about 13 percent.[1] This drops to about 1 percent when crafts-related expenses, averaging $2,627, are considered.

From this perspective, crafts activity is much more likely to be a drain on household income than a contribution. However, for those who consider crafts their primary or secondary activity, the share of gross household income is in the 28 to 42 percent range and the contribution to net income is 4 or 5 percent. The contributions to gross and net household income for crafts-artists with high net income from crafts are almost 40 and 20 percent respectively.

Teaching is a larger source of net income than crafts-related sales, on the average $1,100 compared to $300 (Table IV.21). About 43 percent of all crafts-artists teach in a variety of settings. The most

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[1] Not all respondents answered all income questions; accordingly, it is difficult to calculate this and other percentages exactly without extensive tabulations. Approximations have been calculated using the average (mean) amounts reported for each income component in the accompanying tables.

TABLE IV.21

INCOME (GROSS AND NET) FROM CRAFTS AND OTHER SOURCES
SURVEY OF CRAFTS-ARTISTS, 1980

		Primary Craft Media						Intensity of Crafts Involvement							Income from Crafts			
								Major Activity			Leisure Activity				Net Loss of		Net Gain of	
	All Crafts-Artists	Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other	$500 plus	Under $500	Under $1000	$1000 plus
Average (mean) gross income of crafts-artists from Own crafts sales	$ 2403	$ 1034	$ 4118	$ 4358	$ 2199	$ 5991	$ 1254	$ 6142	$11589	$ 1786	$ 183	$ 620	$ 118	$ 3082	$ 1664	$ 185	$ 908	$ 9534
Number of respondents	2348	884	393	369	329	179	125	400	229	377	342	288	282	205	460	660	382	476
Crafts-related sources	$ 303	$ 211	$ 209	$ 363	$ 387	$ 904	$ 389	$ 824	$ 1133	$ 224	$ 16	$ 44	$ 45	$ 232	$ 96	$ 7	$ 92	$ 1164
Number of respondents	2327	889	390	363	320	171	125	381	219	372	344	285	271	210	460	660	382	476
Teaching crafts	$ 1109	$ 544	$ 2493	$ 1540	$ 718	$ 893	$ 1758	$ 735	$ 886	$ 1464	$ 196	$ 149	$ 376	$ 6060	$ 1853	$ 439	$ 899	$ 1412
Number of respondents	2332	883	382	376	334	179	124	388	220	380	388	273	277	215	448	644	379	462
Non-craft sources	$ 8008	$ 6078	$ 5644	$10493	$13781	$ 8311	$ 8878	$ 3771	$ 2889	$ 8806	$13641	$12271	$12034	$ 4289	$13398	$ 8735	$ 8335	$ 4503
Number of respondents	1734	673	295	277	292	134	98	314	181	300	246	182	183	182	357	446	280	377
Crafts income (gross) of other household members	$ 547	$ 274	$ 490	$ 1120	$ 429	$ 514	$ 1075	$ 1280	$ 924	$ 554	$ 113	$ 105	$ 63	$ 342	$ 943	$ 116	$ 198	$ 914
Number of respondents	2252	862	389	360	291	170	124	394	217	368	306	262	256	208	411	586	355	443
Non-craft gross income of other household members	$14323	$18849	$16017	$11593	$ 6197	$ 8984	$ 7891	$14216	$10709	$15989	$15659	$15876	$13749	$12830	$16065	$15702	$14041	$12588
Number of respondents	1739	651	315	288	208	132	98	329	182	294	290	195	185	169	351	426	281	383
Sum of all household income	$28886	$29437	$30157	$30718	$28959	$27705	$30273	$27297	$30421	$29475	$30890	$31695	$29656	$29696	$33768	$28694	$22957	$30771
Number of respondents	1280	478	236	201	162	105	78	242	140	224	173	136	131	118	288	335	223	318
Average (mean) gross income from crafts sales and related sources of respondent crafts-artists	$ 2736	$ 1222	$ 4298	$ 4717	$2581	$ 6536	$ 1607	$ 6798	$13296	$ 1959	$ 192	$ 692	$ 158	$ 3290	$ 1750	$ 192	$ 998	$10699
Number of respondents	2247	862	381	349	309	165	120	378	213	386	333	268	268	202	460	660	382	476
Average (mean) crafts expenses of respondent crafts-artists	$ 2627	$ 1171	$ 2946	$ 4953	$3139	$ 5469	$ 1924	$ 6464	$10842	$ 1740	$ 613	$ 1123	$ 316	$ 2424	$ 6029	$ 392	$ 767	$ 4752
Number of respondents	2169	783	368	360	310	164	118	362	210	386	319	292	255	203	456	656	381	473
Average (mean) net crafts income of respondent crafts-artists	$ 345	$ 111	$ 1759	$ - 78	$-673	$ 1069	$ 786	$ 1167	$ 1611	$ 467	$ -403	$ -421	$ -136	$ 1449	$-4121	$-170	$ 292	$ 6260
Number of respondents	978	730	343	317	286	149	106	384	198	315	299	325	241	178	460	660	382	476

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

TABLE IV.22

TEACHING CHARACTERISTICS OF CRAFTS-ARTISTS
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media						Intensity of Crafts Involvement						
								Major Activity			Leisure Activity			
		Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather	Under 40 Hrs.	40 Hrs. Plus	2nd Activity	10 Hrs. or Less	10 Hrs. Plus	Occasional Activity	Other
Percentage of crafts-artists teaching crafts in last 3 years	42.8	44.3	58.8	38.6	27.1	46.7	46.7	60.4	67.5	56.7	27.1	34.3	29.4	63.1
Number of Respondents	2630	966	434	422	366	208	140	488	290	480	371	308	290	330
Percentage teaching in:														
Crafts school	4.1	4.4*	5.8*	3.6*	2.1*	4.8*	2.7*	8.5	11.0	4.0	1.8	3.0	1.1	4.0
Professional workshops	8.0	10.4	8.5	6.2	4.5	10.5	4.8	15.1	18.0	13.8	2.5	4.3	1.2	6.3
Private lessons	17.2	22.2	16.3	11.8	8.4	22.8	18.3	26.4	25.8	26.8	10.8	18.1	7.1	13.1
Public schools	11.2	10.6*	14.0*	16.7*	12.4*	7.1*	8.7*	12.3	9.2	13.4	9.0	7.1	7.5	16.2
Adult education courses	10.2	11.5*	11.9*	7.2*	8.4*	10.1*	8.4*	11.8	10.5	10.1	6.6	4.8	6.9	13.4
Community centers	9.8	11.8	11.2	8.3	4.8	19.8	6.1	14.8	10.7	13.3	6.6	10.3	7.5	10.3
Crafts shops	6.1	10.0	4.5	6.6	3.8	4.8	1.0	12.2	5.3	10.8	2.5	4.5	1.8	6.2
Art school	3.5	3.2*	6.1*	4.8*	4.3*	4.2*	4.3*	6.4	6.1	4.6	0.2	0.1	1.2	7.1
College/University	6.2	4.2	12.8	11.1	2.2	6.1	4.4	12.4	10.6	6.1	0.5	1.6	1.3	12.1
Other	3.8	4.1*	3.5*	2.1*	2.8*	6.9*	6.3*	4.0*	4.7*	4.7*	3.2*	3.2*	2.9*	3.2*
Number of Respondents	2633	966	435	424	364	203	140	486	296	480	371	306	299	327
Average (mean) hours per week spent teaching	2.6	2.1	3.1	3.1	2.8	2.8	2.5	2.3	3.3	2.4	2.3	1.7	2.5	3.6
Number of respondents	1079	402	219	167	94	91	85	229	133	290	86	92	69	100
Percentage who teach:														
Beginning students	40.6	42.4	50.5	35.5	25.8	48.8	44.8	56.6	50.2	53.7	26.6	32.0	23.6	52.0
Intermediate students	26.3	27.0	38.8	24.5	15.1	26.1	19.0	37.2	46.3	26.5	10.8	18.7	9.2	38.7
Advanced students	15.3	12.5	23.9	17.2	8.9	12.7	14.3	21.7	26.3	19.6	4.6	8.1	4.8	26.1
Number of respondents	2630	966	436	422	364	209	139	486	296	426	371	306	297	327

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of X^2 statistics, in 99 out of 100 cases, the weighted percentages in this table very from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

there is a net gain as a result of crafts activities of $345.[1] Expenses are generally highest for the media with the highest level of gross sales with the exception of wood.

Expenses vary in amount and frequency. For example, 70 to 80 percent of all crafts-artists paid dues, purchased publications and bought materials during the 12 months prior to returning the questionnaire. The first two categories combined averaged $123 for those making these purchases; materials cost an average of $1,033. The most was spent on employee salaries, $6,476, by the 4 percent of crafts-artists who had this type of expense (Table IV.23). Other large average amounts were for apprentice salaries ($2,881 by 2 percent) and workspace and utilities ($1,272 by 27 percent). About 54 percent bought tools or equipment during the prior 12 months spending an average of $528.

The most "expensive" craft is glass or other media or combinations of media at $5,725 followed by metal, with an average of $5,034. Fiber and paper or leather were least costly, averaging $1,194 and $1,963 respectively. Materials are most expensive for metal workers, least expensive for fiber and paper or leather.

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[1] The lack of agreement between the subtracted difference of $109 ($2,736-$2,627) and $345 is because only those crafts-artists who reported both gross income and expenses were used to calculate net crafts income while those who did not report expenses are included in gross crafts income.

TABLE IV.23

INCIDENCE AND AVERAGE AMOUNTS OF CRAFTS EXPENSES
SURVEY OF CRAFTS-ARTISTS, 1980

	All Crafts-Artists	Primary Craft Media: Fiber	Clay	Metal	Wood	Glass, Other	Paper, Leather
Percentage of crafts-artists with following types of crafts expenses:							
Dues	71.8	75.1	76.0	74.7	89.4	84.4	87.7
Publications/books	70.1	73.8	78.8	69.8	67.2	83.7	88.8
Materials	79.0	80.4	80.8	77.7	77.8	78.0	84.8
Apprentice salaries	2.8	1.8	3.8	3.7	1.8	3.7	—
Employee salaries	8.8	8.4	2.8	5.0	3.0	11.1	—
Equipment/tools	64.1	42.8	65.0	60.0	68.8	80.0	46.4
Workspace, utilities, maintenance	26.8	13.8	46.0	37.0	30.7	33.8	18.8
Travel	41.8	35.3	50.4	48.0	40.7	57.8	38.1
Photography	31.8	35.2	46.6	35.7	35.8	40.0	24.7
Insurance	13.0	7.8	16.8	21.8	14.0	17.8	11.0
Other	15.8	13.4	24.8	19.8	8.7	17.0	18.8
Number of respondents	2837	869	486	404	366	203	140
Average (mean amount) of crafts expenditures:a/							
Dues	$ 48	$ 38	$ 54	$ 63	$ 55	$ 71	$ 68
Publications/books	85	85	81	108	69	90	78
Materials	1053	538	869	2690	1136	1871	463
Apprentice salaries	2881	#	#	#	#	#	#
Employee salaries	6478	#	#	#	#	#	#
Equipment/tools	928	290	831	864	448	1100	#
Workspace, utilities, maintenance	1272	867	1466	1241	1181	#	#
Travel	570	400	877	867	864	#	#
Photography	132	50	181	171	118	370	#
Insurance	298	163	467	391	#	#	#
Other	857	518	869	#	#	#	#
Estimated average of expenses for crafts-artists incurring expenses	$2989	$1164	$2846	$4034	$3179	$6725	$1083

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Based on calculation of χ^2 statistics, in 95 out of 100 cases, the weighted percentages in this table vary from the percentages for all crafts-artists by an amount larger than can be accounted for by chance except those percentages or percentage distributions followed by an asterisk (*).

# Average not shown because there are fewer than 30 respondents in category.

a/ Based on crafts-artists who reported the particular type of expenditure.

B. AN OVERVIEW OF CRAFTS CHARACTERISTICS

Before undertaking several empirical investigations of the relationships between involvement in crafts and monetary returns and characteristics of crafts-artists, a review of the major attributes of the population of crafts-artists who are members of crafts organizations is useful. This is a summary profile of the average or typical crafts-artists to which the more specific findings of the regression models reported in Section V can be associated.

Fiber is the most popular primary media among crafts-artists, but as a secondary, leisure, or occasional activity rather than a fulltime or major activity. Clay and metal are the most prevalent primary media for crafts-artists who spend more than 40 hours per week producing crafts or, if less hours are spent, who consider crafts their primary activity. Glass is also prevalent as a primary activity. On the other hand, wood is most frequently mentioned as a leisure-occasional primary media. Paper, leather and other or combinations of media are much less popular as primary media.

Current trends in crafts design and work are reported as the most important influence on crafts-artists' work. American folk themes and ethnic/cultural traditions are also important sources of inspiration. Most crafts-artists produce one-of-a-kind objects and those who engage in crafts as a primary activity accept commissions at an average of 22 per year.

The most popular form of crafts training is "self-taught"; the most frequently reported formal avenues are workshops at crafts schools and college or university courses in crafts. Least prevalent are apprenticeships. The relationship between amount of training on the one hand and intensity of involvement on the other is not straightforward, with some media appearing to "require" more training than others. Fiber and wood are more self-taught than other media.

Satisfaction with past training is high and about 15 percent of all crafts-artists are presently receiving some form of training for an average of one hour every week. Two-thirds plan to acquire additional training in crafts. Lack of time and money are the most important barriers for more training.

Training in business skills has been acquired by about 30 percent of crafts-artists; but nearly 60 percent of those who have not received such training indicate a desire for it.

The "average" crafts-artist has been involved in crafts for 16 years and works almost 20 hours per week designing and producing crafts. An additional 2 hours per week are spent in marketing. About 90 percent of crafts-artists visited a crafts gallery or museum in the 12 months prior to the survey and read an average of 2.4 crafts publications. Two-thirds of crafts-artists also collected crafts.

Crafts-artists tend to work alone and in their home. About a third report that other family members work in crafts, but often in a different media. One-third also replied that their parents were involved in crafts.

Creative or intangible aspects of crafts as a "means of creative expression," "sense of accomplishment," and "life's work" outrank more pecuniary aspects as important satisfactions. However, the barriers to achieving these satisfactions are non-craft obligations, money, time, lack of public appreciation, marketing opportunities and training. The most frequent goals set by crafts-artists are to devote more time to crafts and to develop artistic competence; increasing income and winning an award or recognition are less important.

Over 82 percent of all crafts-artists exhibited their crafts within the 12 months prior to the survey, with nearly half doing so from two to five times. About 42 percent of repondents who exhibited received an award or prize within 3 years of the survey. Art/crafts fairs and galleries were each listed by 35 percent as the best places to exhibit. Crafts shops (either their own or someone else's) were next most popular. The lack of exhibits and poorly informed communities were listed as the major problems by crafts-artists who exhibit.

About two-thirds of all crafts-artists produced goods for sale; of these, 23 percent report receiving their primary income from crafts sales. Art/crafts fairs and galleries are again listed as the best places to sell. Too few outlets, dealing with clients, lack of business skills and a poorly informed public are listed as the major problems.

Relatively small proportions, each less than 10 percent, have received a grant or fellowship, applied for a crafts-related bank loan, purchased equipment or materials in cooperation with other crafts-artists or exchanged crafts for other goods and services.

Crafts provides a relatively small contribution to net household income and is about as likely to be a drain on household income as a contribution. The estimated average crafts-related income of crafts-artists is $2,793. Nearly 42 percent of crafts-artists teach crafts and earn an average of $1,109 from teaching. Crafts expenses are estimated on average at $2,627, leaving a net gain of $345 (based on data for those who reported both income and expense categories).

Average non-crafts personal income is about $8,000 per year while other family members earn about $14,900 ($14,300 of it from non-crafts sources). Overall, average annual income for crafts-artists' households is about $28,900.

Materials are the most frequent crafts-related expense, amounting to about $1,000 per year for those who buy them. Dues and publications are the next most prevalent expense at about 70 percent each and costing an average of $48 and $85 per year repectively. The most expensive item--employee salaries at $6,500--is among the most infrequent cost at 4 percent.

The next section presents and interprets the empirical estimates of a causal model that attempts to explain the factors leading to a greater number of hours per week spent in crafts production and marketing and also to higher gross hourly earnings from the sale of crafts products.

V. EMPIRICAL ANALYSIS OF CRAFTS-ARTISTS ACTIVITY AND FINANCIAL REWARDS

A. INTRODUCTION

The descriptive tabulations presented in the previous chapters provide information that has not been previously available on a wide range of characteristics of crafts-artists who are members of crafts organizations. The cross-tabulations that show the joint distribution of two characteristics, such as media by years of involvement or level of involvement by net crafts income, in many instances reveal patterns suggestive of underlying causal relationships that warrant further investigation. In this section, the focus shifts from a broad-based descriptive analysis to an indepth analysis of two specific aspects of the activity of crafts-artists: (1) their level of involvement in terms of weekly hours spent producing and selling crafts, and (2) the financial returns to crafts activity measured by gross hourly crafts earnings. A multivariate model of crafts-artists' behavior is specified and estimated with the survey data using multiple regression techniques. The results of the analysis indicate the extent to which various characteristics of crafts-artists affect the two outcome measures—hours of involvement and financial returns to crafts activity—noted above.

Crafts-artists are an interesting, but difficult, group to study because the pursuit of crafts is influenced by noneconomic as well as economic factors. Furthermore, crafts activity may or may not be intended to generate sales income, which implies that the distinction between leisure-related and work-related activites is considerably blurred. Despite these inherent difficulties, the empirical findings reveal a number of interesting insights. By and large, crafts-artists display much of the same economic behavior that has been found in other studies of workers in the private sector. In general, they benefit financially from the acquisition of skills and spend more time producing crafts in response to greater potential remuneration. Since crafts-artists have much in common with self-employed business persons, it is not surprising that product quality and managerial skills are relevant determinants of economic success.

As noted earlier in the report, the survey on which the analysis is based was designed to represent the U.S. population of crafts organization members. Hence, caution should be exercised in generalizing these results to nonmember crafts-artists. In addition, this analysis does not focus on the decision to engage in crafts because only active organization members are sampled. However, some indirect insight into this issue is possible by comparing various characteristics of the crafts-artists sample with corresponding characteristics of the overall population using a national data file such as the Current Population Survey (see Section III).

In the remainder of this section, a conceptual framework of crafts activity and pecuniary returns is developed, then the empirical results are presented and interpreted, and, finally the section concludes with a summary of the findings, recommendations for future research, and key policy implications of the study.

B. CONCEPTUAL OVERVIEW

The analysis focuses on the level of crafts involvement and the income earned by crafts-artists. Operationally, these concepts are defined as (1) the hours per week spent in crafts production and marketing, and (2) the gross hourly earnings generated by the sale of crafts products. The rationale behind the definition of these dependent variables is described below. The general model for each analysis is then summarized, based on a conceptual framework that is elaborated in a technical discussion contained in Appendix D.

1. Dependent Variables

The notion of an individual's involvement in crafts does not lend itself to a simple unidimensional measure. Rather, it suggests several facets of behavior that include hours devoted to producing and marketing crafts, capital expenditures, involvement with organizations, efforts to improve skills and interaction with the public and other crafts-artists through shows, exhibits and teaching. For the purpose of this research, it was decided to concentrate on a single, though probably the most important, aspect of involvement, the time spent in producing and selling crafts. Other aspects of crafts involvement are more difficult to interpret (e.g., number and type of exhibits, teaching, capital expenditures), because they are influenced by such factors as an individual's skill and artistic ability, financial resources and local opportunities. An hours measure, on the other hand, is a more direct barometer of crafts activity.[1]

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[1] Hours of craft activity in the analysis is based on a respondent's answer to how many hours are spent producing and marketing craft products. These responses are interpreted as hours spent in a typical or average week.

The financial rewards associated with crafts activity can be measured in terms of hourly or annual earnings. The former is more attractive from an analytical point of view because it conveys the pecuniary return to a small unit of labor. The latter, on the other hand, reflects not only the return per unit of labor input, but also the total number of yearly hours spent in crafts. The primary interest in this analysis is in the financial return to crafts activity that is standardized across different levels of involvement. The hourly earnings variable is constructed by dividing an individual's gross annual crafts income by the total number of hours spent in producing and marketing crafts.[1] A preferred hourly earnings measure would deduct for work-related expenses and income taxes. Unfortunately, this is not easily done. First, as with virtually all surveys, the members' data set was not designed to collect tax information, nor were there sufficient project resources to impute tax liabilities. Second, while the survey did gather information on production costs, this item had a large number of missing questionnaire responses. Eliminating survey observations with incomplete cost information for the multivariate analysis would have seriously reduced the size of the analysis sample. Also, the questionnaire was not designed to distinguish between capital and non-capital expenses (e.g., the nonrecurrent cost of a kiln versus the recurrent expenses of clay), which makes it difficult to create a net earnings measure.

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[1] The survey did not collect information on weeks worked in the last year. To create an annual hours measure consistent with the annual earnings, the hours per week variable was arbitrarily multiplied by 50 weeks.

2. Hours of Crafts Activity

A useful context within which to conduct the empirical analysis is the labor-leisure model of consumer behavior developed in the economic literature. This framework, which is described in Appendix D, provides an insightful and consistent guide in specifying what factors influence an individual's decision to participate in crafts activity. Modeling this type of behavior, however, is more complicated than is the case for most workers in the labor market. This is because nonpecuniary elements of crafts activity, on average, represent a much more important motivation for involvement than is true for most workers. Moreover, crafts-artists have considerable discretion in adjusting both the level of their involvement and the mix of pecuniary and nonpecuniary remuneration that is derived from crafts activity. Similarly, the distinction between work and leisure is less clear for many crafts persons.

These complications are taken into account in the model of individual behavior presented in Appendix D. Both financial and nonfinancial rewards to crafts activity are explicity addressed by the model, in that the incentive to engage in crafts is shown to be a function of total or potential remuneration received from crafts including wage and nonwage elements. The model is also useful for identifying the inherent difficulties in investigating the pecuniary returns to crafts activity because of: (1) the unobserved nature of its nonpecuniary returns and (2) the unobserved degree of individual choice between financial and nonfinancial returns.

Based on the conceptual model presented in Appendix D, the supply of work hours (H) spent on crafts activities can be specified as a general function:

$$H = f(W^*, P, Y_o; X)$$

where W^* is hourly remuneration, consisting of monetary and non-monetary benefits, P is the rate at which income is foregone as crafts activity shifts away from sales toward an avocational focus, Y_o is other family income, and X is a vector of personal and environmental characteristics. Work effort (H) is hypothesized to be a positive function of the incentive variable (W^*), i.e., more hours of work are expected the greater the financial returns, and a negative function of P, the rate at which nonpecuniary job benefits are sacrificed to increase income. The latter relationship, however, is not observable in the survey data base and is not included in the analysis. The link between other household income (Y_o) and H is ambiguous. On the one hand, a high Y_o suggests less of a need to generate sales income from crafts work; while, on the other hand, a high Y_o may imply greater crafts involvement if the latter is viewed as a leisure activity.

The empirical model that is estimated in the following section is able to test for the effects of W^* and Y_o, together with a number of personal and environmental variables represented in X. These variables are grouped into the following categories: general and specific training (education, training in crafts, training in business skills), artistic ability (kinds of exhibitions, receipt of awards or financial support), production factors (type of workspace, presence of other crafts-artists in the household), location (urban versus rural and region of residence), and demographic characteristics such as age, sex, and marital status.

3. Financial Returns to Crafts Activity

The empirical analysis is also concerned with the determinants of a crafts-artists's hourly earnings or wage rate. In general, the analysis assumes that an individual's potential level of remuneration is a function of crafts skills, production facilities (PF), opportunities to market craft products (MKT), marketing skills (MS), and unobserved preferences for monetary versus nonmonetary returns. Skills are presumably acquired through experience (EXP) and training (T). In addition, a person's artistic ability, (A), is germane and must be taken into account. This suggests a general functional form determining a craft-artist's wage rate (W):

$$W = g(EXP, T, A, PF, MKT, MS, P, Z) \qquad (2)$$

where Z is a vector of personal characteristics, including leisure-income preferences, and P is the price of nonmonetary job benefits. Equation (2) implies that, for a given set of personal and taste characteristics, a crafts-artists's hourly earnings will be higher, the greater is the level of skills and artistics ability (EXP, T, A); the better are the opportunities to exhibit and sell crafts (MKT); and the more adept is the individual in marketing crafts products (MS). The empirical analysis also controlled for the crafts medium in which an individual is primarily engaged. This was done to ascertain whether or not some media are associated with higher returns than others while holding the effects of our factors constant.

The wage rate analysis is useful because it potentially permits estimating the average financial returns to investments in crafts training, crafts experience and marketing ability. The specification also permits estimation of the financial implications of artistic ability (within the confines of the data). However, this analysis is limited to an unknown degree by the crafts-artist's preference for wage versus nonwage remuneration. If an individual chooses not to sell his or her crafts (an avocational orientation), then, regardless of the accumulated training and experience, artistic ability and so forth, the corresponding wage rate observed for that person will be very small, if not zero. In fact, in the analysis sample, almost one third of the crafts-artists do not report any crafts-related earnings ($W = 0$).[1] As implied by the above, the individual's choice between wage and nonwage remuneration must be explicitly recognized and resolved if one is to obtain reliable estimates of the determinants of crafts-artists' hourly earnings.

C. EMPIRICAL FINDINGS

This section discusses the empirical results for the relationships developed in Section B. The analysis focuses first on the correlates of weekly hours of crafts activity, and then turns to the determinants of hourly earnings of crafts-artists.

1. Weekly Hours of Crafts Activity

The dependent variable used in the multivariate regression analysis is the sum of weekly hours spent in producing and marketing craft products. The second component is a relevant constituent in that crafts sales require some marketing effort. The analysis sample for the hours analysis consists of 1303 observations reporting a positive number of hours spent in crafts activity.[1]

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[1] Of course, avocational crafts activity need not imply $W=0$ because many hobbyists sell their products at crafts fairs on an occasional basis.

Table 9.1 presents unweighted descriptive statistics for the analysis sample. The mean number of weekly crafts hours is 23. Tabulations not shown indicate that 38.6 percent of the sample work less than 10 hours per week at their craft; 57 percent work less than 20 hours per week; 75 percent less than 30 hours per week; and 80 percent less than 40 hours per week.

In general, the sample is predominantly female (68 percent), white (97 percent), married (76 percent), and well educated (38 percent with at least a BA, 97 percent with at least a high school education). The sample members are evenly dispersed by degree of urbanicity and by the geographic location of their respective crafts organization; 81 percent are homeowners.

As noted earlier in this report, the surveyed crafts-artists have accumulated substantial training in crafts through a variety of methods. In the analysis sample, 18 percent have earned an MFA; 55 percent have received an award or prize in the last three years; and 7 percent have been the recipient of some form of financial support. Tabulations not shown indicate that 51 percent exhibited their work at least twice during the past twelve months; and about one-third are currently teaching

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[1] The analysis sample is smaller than the number of survey respondents because cases with missing data on variables used in the estimation were excluded.

TABLE 5.1

UNWEIGHTED DESCRIPTIVE STATISTICS FOR THE WORK HOURS ANALYSIS
(Sample proportions or means with standard deviations in parentheses)

Hours/Week Producing & Selling Crafts	23.17	(18.97)
Imputed Wage Rate	$ [illegible]	(.96)
Private Workshop	.72	
Public Workshop	.07	
Other Household Member in Crafts - Same Medium	.13	
Other Household Member in Crafts - Different Medium	.19	
Less than High School Education	.03	
High School + Vocational Degree	.16	
Some College	.29	
B.A. Degree	.26	
Graduate School	.33	
Crafts Lessons from Friend/Relative (years)	1.58	(5.46)
School Art Class (years)	1.25	(3.88)
Community Center Training (years)	.62	(4.18)
College/University (courses)	10.23	(36.67)
Apprenticeship (months)	1.83	(7.59)
Adult Education (courses)	.88	(2.83)
Crafts School Workshops (number)	6.62	(16.90)
Private Professional Lessons (years)	.41	(1.83)
Professional Workshops (number)	2.80	(13.76)
Worked on W.P.A.	.16	
Currently Receiving Training	.19	
Received Training in Business Skills	.21	
Parents Produced Crafts for Sale	.08	
Parents Produced Crafts for Leisure	.27	
Teach Crafts - College	.03	
Teach Crafts - Workshops	.03	
Teach Crafts - Public Schools	.11	
Teach Crafts - Private Lessons	.14	
Exhibited in Museum	.16	
Exhibited in Gallery	.13	
Exhibited in Other Context	.83	
Exhibited at Community Event	.46	
Exhibited at Crafts Festival	.58	
Received Crafts Award or Prize	.46	
Received Financial Support	.27	
Exchange Crafts for Necessities	.13	
Exchange Crafts with Other Artists	.29	
Reside in Urban Area	.38	
Reside in Suburban Area	.33	
Male	.50	
Age	45.84	(10.81)
Household Size	2.67	(1.33)
Never Married	.13	
Separated/Divorced/Widowed	.19	
Homeowner	.81	
Belong to Small Crafts Organization	.51	
Belong to Large Crafts Organization	.21	
Organization in Northeast	.28	
Organization in North Central	.48	
Organization in South	.13	
Organization in West	.09	
Primary Medium is Clay	.16	
Primary Medium is Leather	.01	
Primary Medium is Paper	.10	
Primary Medium is Glass	.06	
Primary Medium is Metal	.16	
Primary Medium is Wood	.13	
Primary Medium is "Other"	.02	
SAMPLE SIZE	1,003	

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crafts. Approximately two-thirds of the analysis sample sold crafts products during the past twelve months, and this subset has an average wage rate of $[illegible] per hour.

As suggested by the foregoing, there is considerable variation in the level of crafts involvement in the sample. In particular, the weekly hours in which individuals are engaged in crafts production and marketing varies widely. There are several factors which may influence an individual's hours decision, thereby explaining the variation observed in the sample. The explanatory factors can be grouped into six general categories: (potential) monetary incentives to produce crafts, other household income, production costs, general and specific training, artistic ability, location, and demographic characteristics. Also included in the estimating equation are the primary media with respect to each crafts-artist and the type of organization to which he or she belongs.

Monetary Incentives. A theoretically important determinant of crafts hours is the potential returns to participation. For someone interested in producing crafts for sale, such a concept is measured by the expected dollar return to an hour in crafts production and marketing (i.e., an expected wage rate). However, for someone who participates in crafts as an avocational or leisure activity, such a wage rate is difficult to measure (there may be zero observed sales income) and tricky to interpret. A useful approach to solving this problem is to "impute" a wage rate to all crafts-artists, regardless of whether or not they sell their products. The imputed hourly earnings variable is then interpreted as the potential gain to an hour of crafts activity, irrespective of the decision to sell. A negative decision would suggest that other, nonpecuniary job satisfactions are realized from crafts participation, which have a monetized value equal to the imputed wage.

The estimation is thus based on a two-step procedure. First an hourly earnings regression is estimated for the subsample of crafts-artists who sold crafts. Second, the estimated coefficients obtained from the first step are then used to predict a wage rate for all sample members. The latter presumes that sellers and nonsellers differ behaviorally only in their decision to sell or not. That is, a typical nonseller is assumed to have been able to earn the same pecuniary return for an hour of work as an otherwise similar crafts-artist who did report selling his or her product. The results from this estimation are discussed in the following subsection.

Table V.2 presents the empirical estimates for two regression equations--with and without the imputed wage rate. The discussion focuses primarily on the second equation, although it is important to examine the stability of the estimated coefficients when including an imputed variable that is a function of several of the other explanatory variables. In general, the results are similar for both equations. It is quite apparent that the potential hourly return to crafts activity is a significant determinant of weekly hours. For a one dollar increase in the potential wage rate, it is estimated that a crafts-artist will engage in almost 14 additional weekly hours of production and/or marketing activity. It should be noted, however, that a one dollar increase in the

TABLE V.2

REGRESSION COEFFICIENTS ON WEEKLY HOURS OF CRAFTS ACTIVITY
(Absolute value of t-ratios in parentheses)

Independent Variables	Equation (1)	Equation (2)
Imputed Wage Rate	--	13.87 (8.36)***
Private Workshop (320)[a]	7.53 (6.46)***	2.45 (1.91)*
Public Workshop (95)	- .15 (.08)	.71 (.41)
Other Household Member in Crafts - Same Medium (183)	3.23 (2.39)**	2.23 (1.69)*
Other Household Member in Crafts - Different Medium (261)	- .50 (.43)	- .20 (.17)
Less than High School Education (36)	- 1.07 (.35)	- 1.80 (.61)
High School + Vocational Degree (71)	.23 (.10)	.18 (.08)
Some College (325)	.68 (.40)	.33 (.20)
B.A. Degree (336)	- 2.11 (1.22)	- 2.13 (1.27)
Graduate School (449)	- 3.67 (1.93)	- 3.72 (2.19)**
Crafts Lessons from Friend/ Relatives (years)	- .04 (1.00)	- .07 (.80)
School Art Class (years)	.06 (.50)	.08 (.71)
Community Center Training (years)	- .11 (1.24)	- .12 (1.34)
College/University (courses)	.02 (1.24)	.01 (.96)
Apprenticeship (months)	.23 (3.69)***	.24 (4.06)***
Adult Education (courses)	- .61 (2.73)***	- .54 (2.48)
Crafts School Workshops (number)	- .04 (1.24)	- .04 (1.36)
Private Professional Lessons (years)	- .32 (1.00)	- .20 (.64)
Professional Workshops (number)	.03 (.74)	.03 (.77)
Earned an M.F.A. (2[illegible]7))	.67 (.48)	.79 (.58)
Currently Receiving Training (191)	- 1.18 (.84)	1.87 (1.32)
Received Training in Business Skills (282)	3.77 (3.36)***	2.18 (1.97)***
Parents Produced Crafts for Sale (62)	1.61 (.75)	2.36 (1.12)
Parents Produced Crafts for Leisure (369)	- 1.51 (1.43)	- 1.41 (1.38)
Teach Crafts - College (32)	4.16 (1.33)	7.13 (2.33)**
Teach Crafts - Workshops (25)	- .71 (.21)	- 7.66 (2.25)**
Teach Crafts - Public School (144)	- 1.32 (.86)	- .82 (.55)
Teach Crafts - Private Lessons (239)	3.54 (2.90)***	4.57 (3.83)***
Exhibited in Museum (203)	14.73 (8.98)***	12.30 (7.57)***
Exhibited in Gallery (183)	10.26 (6.48)***	7.84 (4.99)***
Exhibited in Other Context (320)	9.60 (7.29)***	8.07 (6.62)***
Exhibited at Community Event (65)	5.11 (2.35)**	3.82 (1.80)*
Exhibited at Crafts Festival (116)	6.52 (3.81)***	5.41 (3.23)***
Received Crafts Award/Prize (358)	1.94 (1.66)*	.08 (.07)
Received Financial Support (96)	- .57 (.31)	- 1.95 (1.10)

continued

TABLE V.2 (continued)

REGRESSION COEFFICIENTS ON WEEKLY HOURS OF CRAFTS ACTIVITY
(Absolute value of t-ratios in parentheses)

Independent Variables	Equation (1)	Equation (2)
Exchange Crafts for Necessities (37)	2.79 (.97)	- 8.39 (2.69)***
Exchange Crafts with Other Artists (392)	5.30 (4.79)***	3.09 (2.78)***
Reside in Urban Area (386)	- 3.54 (3.25)***	- 3.47 (3.00)***
Reside in Suburban Area (502)	- 3.18 (2.90)***	- 3.00 (2.81)***
Male (440)	.07 (.06)	- 2.79 (2.21)**
Age	- .08 (2.01)**	.08 (2.08)**
Household Size	- .52 (1.38)	- .69 (1.91)*
Never Married (174)	1.33 (.88)	1.33 (.84)
Separated/Divorced/Widowed (184)	1.37 (.97)	.80 (.58)
Homeowner (1105)	- 3.94 (2.83)***	- 3.74 (2.76)***
Belong to Small Crafts Organization (965)	3.68 (2.22)**	3.32 (7.06)**
Belong to Large Crafts Organization (282)	2.54 (1.35)	2.63 (1.43)
Organization in Northeast (342)	- .53 (.38)	- .99 (.72)
Organization in North Central (111)	- 1.52 (.80)	- 4.08 (2.17)**
Organization in South (241)	- 2.94 (2.03)**	- 2.86 (2.02)**
Organization in West (128)	- .35 (.19)	.46 (.26)
Primary Medium is Clay (223)	3.42 (2.38)**	.97 (.69)
Primary Medium is Leather (15)	.84 (.20)	- 2.72 (.65)
Primary Medium is Paper (64)	- 3.86 (1.76)*	- 3.82 (1.80)*
Primary Medium is Glass (66)	3.54 (1.58)	- 1.71 (.76)
Primary Medium is Metal (197)	- .28 (.18)	- 5.01 (3.11)***
Primary Medium is Wood (237)	1.65 (1.03)	.40 (.25)
Primary Medium is "Other" (33)	5.27 (1.79)*	1.56 (.54)
Constant Term	10.94	19.21
R^2	.36	.39
R Ratio for the Equation	12.68	14.53
SAMPLE SIZE	1,363	1,363

*Significant at the 10% level of confidence, two-tailed test.
**Significant at the 5% level of confidence, two-tailed test.
***Significant at the 1% level of confidence, two-tailed test.

[a]For dummay variables, the number of observations are noted in parentheses.

imputed wage is a relatively large amount since its mean value for the sample is $.61 per hour.[1]

Other Household Income. Some unreported regression equations were tested for the influence of an income effect on crafts involvement. The explanatory variable used was income earned by other members of the household (excluding the crafts-artist in question). The estimated coefficient for other household income, however, was statistically insignificant. Therefore, it was dropped from the estimating equation. Another reason for excluding it was that 30 percent of the sample observations had missing household income data. The insignificant coefficient for other household income may reflect offsetting effects due to: (1) a positive correlation between other income and crafts as a leisure activity, and (2) a negative association for individuals who treat crafts as an income producing activity. Future analysis should attempt to interact other household income with an imputed measure of sales orientation in order to disentangle these conflicting effects. An individual's noncraft labor earnings were not included in the estimation.

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[1] As a point of comparison, equation (2) was re-estimated using the observed gross wage rate (including zero values for nonsellers). The mean wage was $1.74; its estimated coefficient was .27 (t=1.98); R^2 =.36. Clearly, the conceptually more appropriate variable performed better statistically as well as providing a more satisfactory interpretation of behavior. Note that the average imputed wage rate is smaller than the average observed wage rate. This is because of the method used to determine imputed wage rates, which eliminates random and unexplained variation. In technical terms, the imputed value is calculated by taking the antilog of the predicted log-wage, based on the regression results discussed below. The value of the antilog is determined by the mean and variance of the log-wage. Since the predicted log-wage had a smaller sample variance than the observed log-wage because random and unexplained variation are omitted in the former, the resultant wage rate obtained from the antilog is smaller for the imputed wage.

As noted earlier, there are theoretical reasons to believe that crafts and noncrafts employment decisions are made jointly. If noncraft earnings were included in the regression equation without explicitly modeling the underlying decision-making process, the estimated results would suffer from simultaneity bias.

Production Costs. The level of crafts activity may also be sensitive to the cost incurred. Unfortunately, the survey data do not contain cost measures suitable for the analysis. If resources permitted, an attractive solution would be to collect secondary data on production costs (recurrent and nonrecurrent) that are standardized by scale of operation and by media. While the inclusion of a crafts-artists primary medium may control for this cost variation, it may also be capturing the effects of other unobservable factors.

One indirect measure of crafts production costs may be the extent to which an individual shares the fixed costs of producing crafts with another. Such an example is the case of an individual who resides in a household with another crafts-artist. In this situation, some of the fixed, noncurrent costs of producing costs could be shared, thereby reducing the costs of activity. Since the production techniques vary substantially by crafts media, one would expect this effect to be most pronounced in households with two or more crafts-artists who work in the same as opposed to different media. The data confirm this expectation in that crafts-artists in the first instance are estimated to spend two additional hours per week in crafts activity over that for otherwise similar persons.

A second indirect measure of crafts production costs is related to the type of workspace used in producing crafts. This measure, however, is very imprecise for it consists of two dummy variables indicating whether or not a crafts-artist uses a private studio or workshop, or a public facility (school, community, cooperative), versus the excluded alternative, an in-home workshop. On the one hand, one might expect that rental costs would influence the work hours decision, although the effect should very considerably by the nature of the activity. On the other hand, the measure does not reflect the level of production efficiency associated with different workspaces that may offset the negative cost effects. The regression estimates suggest that crafts-artists using a private work space, on average, spend over two more hours than those using public or in-home facilities. This supports the work-efficiency contention. It may also reflect the fact that persons producing at a relatively large scale tend to use private workspaces that may offer greater flexibility and cost advantages. However, given the general nature of the measure, it is difficult to draw clear inferences.

Education and Training. The level and type of training received does not exhibit any systematic pattern of influence. Years of formal education, with one exception, is not significantly correlated with the level of crafts involvement. That persons with advanced degrees significantly engage in about four fewer hours than other crafts-artists may be indicative of the presence of other activities that compete with crafts for their time.

Specific training in crafts is generally uncorrelated with crafts activity except for individuals who have received apprenticeship training, who are estimated to participate in almost three additional hours per week for each year of apprenticeship. An explanation for why this type of training stands out among the other may be that it connotes a greater commitment to the field. The negative relationship between crafts hours and adult education courses may be picking up the reverse effect—those who treat crafts more as a part-time activity than a job (other types of training that tend to be more occasional in nature also have negative signs, although their effects are statistically insignificant). The receipt of an MFA does not appear to be statistically associated with hours devoted to crafts.

Teaching crafts may serve as a better indicator of skill attainment than past enrollment in crafts training courses. Presumably, a teacher possesses sufficient skills to be able to instruct others in the field. Whether or not a crafts-artist is a teacher may also depend upon teaching opportunities and a willingness to do so, which makes it difficult to classify persons in the sample by skill levels according to their teaching experience (measured over the past three years in the data set). The regression estimates reveal that crafts-artists teaching at the college level and those giving private lessons are significantly more active in producing crafts than nonteachers. On the other hand, those teaching at crafts schools or professional workshops spend significantly fewer hours in producing crafts than nonteachers. The latter finding is puzzling and it may be idiosyncratic, especially in light of the small number observed in that category.[1]

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[1] Note that because survey respondents were encouraged to report all teaching experiences, it was necessary to select only one response in order to construct mutually exclusive dummy variable categories. The method used for selecting a teaching measure was to rank all reported teaching posts for each respondent and choose that which was believed to require the most skill. The ranking of teaching posts is in the same order as that presented in Table V.3

Prior training in business skills (e.g., marketing, accounting, contracting) is estimated to have a positive effect on work hours. In one sense, this training opens a new area of crafts involvement, thereby leading to a greater likelihood of engaging in marketing activities. But, this relationship may be more indicative of the tendency for serious crafts-artists to acquire the necessary business skills to promote the sale of their product. Hence, the estimated effect may be one of association rather than causal.

The lack of a systematic tie between crafts involvement and prior training is not surprising in light of the nature of this form of activity. Many crafts media do not require substantial training, and, furthermore, activity levels are not subject to institutional constraints that might vary according to technical ability. From an economic perspective, the a priori expectation is that crafts training should affect work hours indirectly, principally through the influence on the potential returns to crafts production.

Artistic Quality. The regression estimates suggest that artistic quality may be related to the level of crafts involvement. Those who have exhibited their work sometime during the last year spend significantly more time producing crafts than those who have not. This relationship is most pronounced for those who have exhibited in a museum, and slightly less for other types of exhibits (e.g., galleries). These exhibits, one-person shows, and invited or group competitions, imply a relatively high standard of artistic excellence. Those who have participated in juried community events and art and crafts festivals are also more likely to spend greater amounts of time in producing than those who have no such experience.

Also included in the estimating equation are other possible measures of artistic quality: the receipt of an award or prize in the past three years, and ever having received a fellowship, grant or other support from a government agency or private foundation. Neither of these variables, however, display any systematic relationship to work hours that is statistically reliable. Another potential indicator of artistic quality is whether or not a crafts-artist exchanges his or her work for that of other crafts-artists. The occurrence of such exchanges could be interpreted as a rough measure of peer acceptance or judgement. This variable is estimated to be significantly and positively related to work hours. However, one should not read too much into this association because exchange among comparable crafts-artists may occur at several levels of artistic quality. It may also occur more frequently in areas with relatively large groups of crafts-artists, implying some type of group dynamics effect.

The fact that artistic quality varies substantially among crafts-artists is a unique factor of this field. Since crafts products are not homogeneous items, quality as well as specific stylistic and design factors should be important elements in distinguishing the work of one artist from another. And, if the buying public recognizes and is willing to pay for higher quality, one should expect a positive relationship between quality and sales income. Part of this phenomenon should manifest itself indirectly through a higher imputed wage rate, thereby eliciting a greater work effort.

Artistic quality may also have a direct effect on work effort to the extent that higher quality may imply greater quantities sold rather than higher unit prices (obviously, both may happen). Thus, crafts-artists of unequal abilities may have the same observed (average) hourly wage rate, but the better endowed individual is able to work more hours because of the greater demand for his/her product. This is particularly germane for the crafts field because those who sell are similar to self-employed workers who are not paid for hours worked, but by how much they sell. Hence, crafts-artists are in a better position to adjust both their work hours as well as their unit prices in response to demand conditions. Finally, it should be stressed that the measures of crafts-artist quality used in this analysis may not adequately reflect true artistic quality. Even under the best circumstances, quality is difficult to gauge and is often subject to personal tastes. To some extent, a measure of recent exhibits may reflect popularity rather than intrinsic quality. Furthermore, the local availability of exhibits and shows will influence a crafts-artist's ability to show his or her work. Even so, one's reputation and the marketing advantages derived from exhibitions and shows are estimated to have a positive influence on the level of crafts involvement for the above reasons.

Demographic Characteristics. The variation in weekly hours of crafts activity is also correlated with several demographic characteristics. Controlling for other factors, males work almost three fewer hours per week than females. It is interesting to note that when the imputed wage is excluded from the regression (equation II), there is no significant difference between males and females. In equation I, the

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[1] Although a lower quality artist might accumulate a greater inventory than a higher quality artist, there are limits to the amount that unsold products can be accumulated.

male dummy variable is capturing the positive hours effect due to higher wage rates for males, which is offset by the negative hours effect independent of the financial returns to crafts.

Crafts activity is estimated to be significantly related to age; older persons spend more hours in crafts than younger persons. An explanation for this may be that crafts become an increasingly important leisure-time activity as an individual matures. The negative relationship between work hours and household size is suggestive of the demands placed on household adults' time by other members, thus leaving fewer hours available to pursue crafts. Marital status, however, does not exhibit a statistically significant association with hours. Single and married individuals tend to engage in the same level of activity, other things being equal.

Location. Crafts-artisans residing in urban and suburban locations are found to work about three hours per week less than otherwise similar workers living in rural areas. One speculation regarding this difference is that, on average, crafts production may be a more important source of livelihood and recreation for residents in more sparsely populated regions. That is, there may be fewer employment or leisure opportunities in rural areas.

Craft Organization Characteristics. The estimating equation also included two characteristics of craft organizations to which members belonged. There are no a priori expectations for doing so other than investigating any unforeseen empirical links associated with organizations. The empirical results indicate that crafts-artisans of small organizations, less than 1,000 members, worked three more hours per week than similar artisans belonging to medium and large organizations (the latter was the excluded group in the regression equation). Crafts-artists belonging to organizations in the South and North Central regions of the country were found to work significantly fewer hours than members of national organizations (the excluded group) or those of organizations in other regions.

Media. Although the results suggest that crafts-artists who report that paper and metal are their primary media tend to work fewer hours, these estimates do not suggest a straightforward explanation. The major purposes for including the primary medium were to control for personal differences associated with crafts media and identify significant patterns of crafts involvement by medium.

In summary, the level of crafts involvement, as measured by weekly hours of production and marketing, appears to be influenced by several factors. The two most powerful predictors of work hours are (1) the imputed wage rate, and (2) where and if an individual exhibited his or her products. Prior education or crafts training, other than apprenticeship, generally were not influential determinants of work hours. On the other hand, teaching at a college and giving private lessons were significantly related to work hours and demonstrate a positive effect of acknowledged crafts expertise. In general, males, younger persons, those owning a home, and those with larger families tend to spend less time in crafts activities, most likely because of economic commitments. The receipt of financial or honorary rewards does not seem to bear any systematic relationship to crafts activity levels. Finally, there does not appear to be a pronounced difference in work hours by the primary medium of crafts-artists that lends itself to any meaningful interpretation.

ERIC

3. Hourly Returns to Crafts Activity

Two-thirds of the crafts-artisans in the sample report that they sell their products. This raises the interesting question of what are the financial returns to crafts activity? To answer this question, the annual sales income was divided by annual hours spent producing and marketing crafts products. The hourly rate that is obtained is thus standardized across differing levels of involvement. The average hourly return for the analysis sample of sellers is [illegible]; expenses and taxes have not been deducted. Among the subset who have positive gross wage rates, [illegible] percent were less than [illegible] per hour, [illegible] percent were less than [illegible] per hour, [illegible] percent were less than [illegible] per hour, and [illegible] percent were over [illegible] per hour.

The skewed distribution of wage rates indicates that this sample of crafts-artisans derives fairly low hourly returns from crafts activity. As discussed earlier, however, the hourly return to producing and selling crafts understates the potential return from this activity because: (1) crafts artists do not necessarily attempt to sell all of their work, and (2) the satisfaction and artistic fulfillment associated with crafts represents a large, if not dominant, share of the total returns from crafts activity (pecuniary plus nonpecuniary rewards). Since the extent to which crafts-artisans attempt to sell their products, or what fraction of their activity is oriented toward sales, cannot be determined, estimates of the determinants of the financial returns to crafts activity must necessarily reflect an average of these two unobserved components. However, by excluding crafts-artisans who choose not to sell, the most extreme cases of producing crafts for sale versus producing for other reasons are eliminated.[1]

A statistically appropriate method to estimate the determinants of hourly earnings is with a Tobit function. This procedure combines both sellers and nonsellers and statistically controls for the clustering of a large number of observations at a limit value (a zero wage rate in this case). Unfortunately, resource constraints did not permit such an estimating approach. Therefore, ordinary-least-squares regression analysis was used. This simpler and less expensive estimation has been applied to the two-thirds of the sample who reported crafts sales. Thus, the regression findings should be interpreted carefully; that is, the results apply to crafts-artisans conditional on their choosing to sell. The analysis does not focus on what factors influence the probability of selling, but the estimation could be easily extended to include this decision-making behavior.

Unweighted descriptive statistics for the wage rate analysis sample are presented in Table 4.2. Because of the similarities with the full sample, they will not be discussed (note that the explanatory variables used in the wage rate analysis do not overlap entirely with those used previously). The dependent variable for the regression equation is the natural logarithm of the hourly earnings variable. The reason for using this transformed wage variable is to correct for the skewed distribution of the hourly wage variable. The log-wage rate more

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[1] Of course, it is possible that crafts-artisans who report no sales may have desired to sell their products but were unable to do so, although it is difficult to imagine that nothing could have been sold.

TABLE V.3

UNWEIGHTED DESCRIPTIVE STATISTICS FOR THE HOURLY EARNING ANALYSIS

(Sample proportions or means with standard deviations in parentheses)

Observed Wage Rate	$ 2.64	(3.66)
Log Wage Rate	.12	(1.43)
At Least Some College	.81	
Received Training in Business Skills	.29	
Currently Receiving Crafts Training	.11	
School Art Class Training (years)	1.22	(4.33)
Community Center Training (years)	.58	(4.67)
College/University Courses (courses)	10.86	(34.83)
Apprenticeship (months)	2.02	(8.88)
Adult Education (courses)	.59	(2.08)
Crafts School Workshops (number)	6.36	(15.04)
Private Professional Lessons (years)	.39	(1.30)
Professional Workshops (number)	2.77	(12.22)
2 to 9 Exhibits	.48	
10 or More Exhibits	.25	
Received an Award	.36	
Received Financial Support	.09	
Exchange Crafts for Necessities	.04	
Exchange Crafts with Other Artists	.39	
Teach Crafts Workshops	.03	
Years of Age	43.70	(14.20)
Years of Age - Squared	2113.00	(1385.00)
Male	.34	
Produce in Private Workshop	.31	
Produce in Public Workshop	.05	
Primary Medium is Clay	.19	
Primary Medium is Leather	.01	
Primary Medium is Paper	.04	
Primary Medium is Glass	.06	
Primary Medium is Metal	.17	
Primary Medium is Wood	.16	
Primary Medium is "Other"	.03	
SAMPLE SIZE	979	

nearly approximates a normal distribution which is an underlying requirement of regression analysis. By using the log-wage as the dependent variable, the coefficients obtained from the regression estimation should be interpreted as the percentage change in the wage rate in response to a unit change in a given independent variable, other things held constant. In discussing the empirical results that are reported in Table V.4, the independent variables have been grouped according to their commonality to the theoretical variables discussed in Section B.

Training and Work Experience. The production of crafts products can generally be thought of as the result of combining labor and physical capital inputs according to some technological production process. Within this context, the skills of a crafts-artist acquired through training and experience may have several effects on the production process, sales and costs. First, the technological procedures are not necessarily fixed or known to individuals, and training or experience may lead to more effective and efficient methods to produce more and better products. New techniques can be learned or discovered, new styles and colors experimented with and innovative marketing strategies developed. In this sense, the crafts-artist may act in the capacity of the production engineer, plant manager and marketing director that is analogous to any economic enterprise producing a consumer good. Second, a crafts-artist also serves as a worker whose talents are reflected in the quantity, cost, and quality of goods produced. For workers employed by firms, the value of their productivity is rewarded by a higher rate. For a self-employed crafts-artist, greater productivity is rewarded in higher (net) income because of the better quality, lower cost and/or greater quantity produced per hour by labor input.

TABLE V.4

REGRESSION COEFFICIENTS ON THE LOG-WAGE RATE
(Absolute value of t-ratios in parentheses)

At Least Some College (774)[a]	.32	(2.96)***
Received Training in Business Skills (276)	.22	(2.51)**
Currently Receiving Crafts Training (102)	-.44	(4.76)***
School Art Class Training (years)	-.02	(2.16)**
Community Center Training (years)	-.01	(1.48)
College/University Courses (courses)	.003	(2.30)**
Apprenticeship (months)	.01	(3.03)**
Adult Education (courses)	-.005	(.24)
Crafts School Workshops (number)	-.008	(2.52)**
Private Professional Lessons (years)	.003	(.11)
Professional Workshops (number)	-.002	(.64)
2 to 9 Exhibits	.40	(3.93)***
10 or More Exhibits	.82	(6.92)***
Received an Award	.06	(.89)
Received Financial Support	.08	(.56)
Exchange Crafts for Necessities	.39	(1.82)*
Exchange Crafts with Other Artists	.11	(1.17)
Teach Crafts Workshops	.58	(2.28)**
Years of Age	.05	(2.56)**
Years of Age - Squared	-.0006	(2.95)***
Male	.26	(2.55)**
Produce in Private Workshop	.41	(4.47)***
Produce in Public Workshop	-.59	(2.82)***
Primary Medium is Clay	.36	(2.97)***
Primary Medium is Leather	.68	(1.65)*
Primary Medium is Paper	.005	(.03)
Primary Medium is Glass	.62	(3.43)***
Primary Medium is Metal	.75	(5.60)***
Primary Medium is Wood	.38	(2.67)***
Primary Medium is "Other"	.74	(3.02)***
Constant Term	-2.05	(4.52)***
R^2	.31	
F Ratio for the Equation	13.59	
SAMPLE SIZE	959	

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*Significant at the 10% level of confidence, two-tailed test.
**Significant at the 5% level of confidence, two-tailed test.
***Significant at the 1% level of confidence, two-tailed test.

[a] For dummy variables, the number of sample observations are noted in parentheses.

According to economic theory, an individual acquires skills through training (formal education, training courses). The decision to invest resources to obtain such training (direct outlays and foregone income or leisure) depends on the perceived benefits vis-a-vis the costs. To the extent that training leads to higher skills, which in turn yield pecuniary returns, one anticipates a positive financial return to such investments in human capital. Of course, the return to crafts training estimated in the data do not capture the nonmonetary returns resulting from the acquisition of new or better skills.

Included in the estimating equation are several types of crafts training (note that they are measured in different units--months, years, courses, number of workshops). From the financial perspective, it appears that taking college courses and serving as an apprentice have a positive and significant impact on hourly earnings. Taking four college courses in crafts is estimated to increase wage rates by approximately one percent. The return to an apprenticeship program has a much larger impact; each month of apprenticeship leads to over a one percent gain in wages, or a 16.3 percent increase for a year's apprenticeship. On the other hand, individuals currently serving as an apprentice forego a substantial portion of their earnings; on average, they receive a wage rate that is two-thirds lower than otherwise similar crafts-artists not actively participating as an apprentice.

Other types of crafts training are estimated to have negligible effects on hourly earnings. In fact, participation in workshops held by crafts schools or organizations is associated with significantly negative wage repercussions. While it is possible that some types of training may have little impact on hourly earnings, it is difficult to conceive of a training program having a deleterious effect. A likely explanation, although it must remain conjectural at this point, is that crafts-artists who enroll in workshops may be less inclined to sell their products than those who invest in a college or apprenticeship program. An analogous argument could be made for some of the other training modes.

Several levels of formal educational attainment were included, but the only significant finding was for crafts-artists who have earned at least a BA degree. An interpretation for this positive relationship between higher education and crafts earnings is that better educated individuals may possess general abilities that are useful in organizing a personal business and establishing an effective marketing strategy. Communication skills may also be relevant in talking to customers about their products. Training in business skills is expected to increase sales income, thereby leading to a greater hourly return to crafts activity. The results indicate that individuals who have acquired such training receive a 22 percent higher wage rate than those who have not. As noted above, one should be careful in inferring causality from this empirical relationship. It is possible that crafts-artists with a greater commitment to sales tend to be the ones who are likely to obtain such training, and may have received a higher observed wage in the absence of training because of their greater underlying sales motivation.

Another source by which crafts-artists acquire production and marketing skills is through their work experience (e.g., learning-by-doing). Most analyses of wage rates for employees have found a curvilinear relationship between years of work experience (or age) and wage rates. That is, wage rates generally increase with experience up to some maximum and thereafter begin to decline.[1] To test for this relationship, a quadratic years of experience variable (experience and experience squared) was included in the log-wage equation. The equation was reestimated replacing a years of age quadratic expression for the experience terms. For this sample, experience has an insignificant effect, while age demonstrated a significant curvilinear relationship that is analogous to what has been found in other studies; that is, the estimated coefficient for age is positive, while that for age-squared is much smaller and negative in value. This implies that wage rates for crafts-artists, on average, increase with age, and based on the empirical evidence, the growth in wages continues until an individual is 42.5 years of age, and then it begins to decline.

Artistic Quality. The positive link between crafts training (and experience) and hourly earnings is explained by the underlying assumption that training leads to greater skills which in turn raise the value of a crafts-artisan's hourly labor input. For any given level or type of training, however, there undoubtedly remains considerable variation in artistic quality and even technical skills. The data provide several measures of the latter which are referred to generally as "quality" indicators. By regressing the log-wage on both the training and quality variables, as well as other factors, one can estimate the separate influence of each set of measures.

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[1] For private employees, it has been found that wage rates increase with age up to 40-45 years and thereafter begin to decline.

Conceptually, there is a distinction between technical skills and artistic quality since excellence in one may not necessarily imply excellence in the other. Similarly, it is not clear which component is rewarded more highly in the market place through greater sales or higher wage rates. The assumption is that both artistic quality and technical competence are related to such factors as exhibitions and shows, receipt of financial support and recognition through awards. Whether or not a crafts-artist is a teacher and whether other crafts-artists are willing to exchange products are ancillary measures of skill and quality.

The regression results offer strong evidence in support of the expected association between recent exhibits and hourly earnings. Crafts-artists who have exhibited their work between 2 and 10 times during the past year are estimated to receive a wage rate that is 40 percent higher than comparable persons with none or one exhibit. Those with more than 10 exhibits earn an hourly wage over 80 percent greater than those with less than two exhibits. The financial implications of exhibiting one's work are very substantial and confirm the popular wisdom that exhibits are an important if not prerequisite step toward relative financial success.

The way in which exhibition experience leads to greater earnings probably consist of three related phenomena. First, to the extent that skill or quality is positively correlated with the number of exhibits, crafts-artists with greater exhibition experience will sell more of their work, perhaps at higher prices, than less able crafts-artists because of quality differences. Second, the manner in which potential customers learn of and choose among crafts-artists is likely to be influenced by what is observed at exhibitions. Shows serve as both a marketing outlet and a form of credentialing for crafts-artists. The former affects consumer actions, while the latter provides an institutional quality label. Also related to this phenomenon is the appeal of owning works produced by well-known and recognized crafts-artists.

Third, there may be an element of self-selection in that crafts-artists desiring to sell their works may make a greater attempt to exhibit their products than similarly skilled persons without such a (strong) disposition. Finally, there is a feedback element to exhibitions, particularly for museum and one-person shows. Crafts-artists with excellent skills and great artistic quality may be thwarted in their efforts to show their work unless they have had previous shows. While high quality and skill may ultimately lead to exhibition, such a self-perpetuating pattern suggests that the measure of past exhibits should be considered an important barometer of artistic ability.

It is interesting that neither the receipt of financial support to produce crafts nor the receipt of an award or prize for crafts is significantly related to hourly earnings. Presumably these forms of artistic recognition are reflections of skills and quality. One could conjecture that the difference in effect between these variables and the impact of exhibitions is because *public* recognition is a more important determinant of a crafts-artist's financial success than the receipt of financial support or awards.

Teaching crafts combines both skill attainment and some degree of recognition. The only statistically significant finding in the regression analysis is for teaching at a crafts school or professional workshop.

Many crafts-artisans exchange their work with others and trade their products with merchants for living necessities and health care. The latter was found to be significantly correlated with hourly earnings. On one hand, the ability to exchange crafts may be associated with crafts skills (i.e., a desirable product). But on the other hand, individuals who trade their work for living necessities may be those who rely more heavily on crafts for their livelihood which implies a greater orientation toward sales than with other crafts-artisans. This variable may be primarily picking up the latter effect.

Production Facilities. The data contain little information about the physical capital inputs that go into producing crafts. Nor is there information concerning the type or efficiency of the production process itself. An indirect measure that is reported by the survey respondents is where they produce their crafts. The estimation distinguishes between three general categories: private facilities (studio or workshop), public facilities (cooperative, community or school workshop), and in-home facilities (this category is the excluded variable in the regression).

Relative to producing crafts at home, crafts-artisans using a private workshop receive higher hourly earnings, while those using public workshops earn less. An explanation for these statistically significant correlations is subject to speculation. Those who use private facilities are more likely to pay for the space and equipment (rent or mortgage payment if owned), which suggests that such an arrangement requires greater hourly earnings to compensate for the added costs of the facilities. A similar argument can be made for in-home workshops versus public studios in that the former implies foregoing space that could be used for other activities. However, it is unclear the extent to which these are real changes for public sector..., although the above argument holds as long as inherent price differences remain in effect.

Demographic Factors. In addition to age which is treated as a proxy for work experience, the estimation tested for male-female differences. The results suggest that males with otherwise comparable characteristics earn [illegible] percent higher wage rates than females. This significant difference may reflect: (1) sexual discrimination, (2) unobserved skill advantages for males over females, or (3) a greater tendency for males to engage in selling activities than females. Without more precise information, the three effects cannot be distinguished from one another.

Crafts Media. While statistically controlling for the influence of various forms of personal heterogeneity discussed above, it is interesting to see if there are significant differences in financial returns across crafts media. What is immediately apparent is that crafts-persons whose primary media consist of clay, leather, glass, metal, wood, and "other media" (a residual category) are estimated to earn significantly higher hourly returns than individuals engaged in the comparison group (the omitted fiber medium).[1] Put differently, crafts-persons working in paper and fiber earn somewhere between [illegible] and [illegible] percent less per hour than comparable persons involved in other media.

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[1] The differences among the more financially attractive media, while large, are not estimated to be significantly different from one another.

Since 29 percent of the sample consists of craftsworkers whose primary medium is fiber, and to the extent that the sample is representative of the general population of craftsworkers who sell their products, then it is possible that the crafts market for fiber products is oversaturated by a relatively large supply of goods compared with other crafts markets, thus driving down sales and reducing hourly earnings. Although this is a possibility, there are several reasons why this must remain conjecture. One reason relates to the possible differences in sales efforts among craftsworkers in different media. It is possible that craftsworkers engaged primarily in fiber and paper are not as strongly motivated toward sales as with other craftsworkers. Another reason relates to gross income and [illegible] income. Media other than fiber and paper may incur greater production costs (space, equipment, materials) which would reduce the net financial return if these expenses were deducted from gross income.

In summary, the regression analysis has yielded a number of interesting insights into what factors are associated with craftsworkers' hourly earnings. Consideration of these empirical relationships may assist in helping craftsworkers improve their financial status. In general, the hourly earnings of craftsworkers are determined by the same set of factors that have been found to influence the wage rates of private employees. Higher skill levels, [illegible] by past training, educational attainment, experience, and artistic quality have been estimated to have positive earnings implications.

An inherent problem with the analysis is the inability to measure the degree of sales orientation of the sample members. [illegible] craftsworkers may spend equal amounts of time producing crafts, Since 28 percent of the sample consisted of craftspersons whose primary medium is fiber, and to the extent that the sample is representative of the general population of craftspersons who sell their products, then it is possible that the crafts market for fiber products is characterized by a relatively large supply of goods compared with other crafts markets, thus driving down price and reducing hourly earnings. Although this is a possibility, there are several reasons why this [illegible] [illegible] conjecture. One reason relates to the possible differences in price effects among craftspersons in different media. It is possible that craftspersons engaged primarily in fiber and paper are not as strongly motivated toward price as with other craftspersons. Another reason relates to gross sales and income. Media other than fiber and paper may incur greater production costs (space, equipment, materials) which would reduce the net financial return if these expenses were deducted from gross income.

In summary, the regression analysis has yielded a number of interesting insights into what factors are associated with crafts-artists' hourly earnings. Consideration of these empirical relationships may assist in helping craftspersons improve their financial status. In general, the hourly earnings of craftspersons are determined by the same set of factors that have been found to influence the wage rates of private employees. Higher skill levels, denoted by good training, educational attainment, experience, and artistic quality have been estimated to have positive earnings implications.

An inherent problem with the analysis is the inability to measure the degree of price orientation of the sample members. The typical craftsperson may spend equal amounts of time producing crafts,

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] **[illegible]**

[illegible]

[illegible]

[illegible]

The general work experience that crafts-artists accumulate over time also bears a significant monetary impact. While not all of the skill, training, and quality measures are estimated to have a significant impact, the collective evidence is quite conclusive in support of the financial importance of acquiring technical and business skills. Artistic quality, however important, is not considered to be as amenable to training as technical skills and business know-how. Finally, individuals specializing in paper and fiber (the latter being the most popular medium) are estimated to have significiantly lower hourly earnings than otherwise similar crafts-artists. While this may partially reflect a difference in sales orientation, it may, especially for fiber-related crafts, suggest some overcrowding in that sector.

The lack of statistically significant patterns of association are often of interest. In particular, the receipt of financial support and receipt of an award or prize appear to have no systematic relationship with either hourly earnings or weekly hours. However, this is not necessarily a disappointing result, since one rationale for awarding grants to artists is to provide assistance to those with artistic quality but who may be experiencing financial difficulties. The findings suggest that this form of help or recognition is not associated with greater pecuniary returns or greater involvement. However, a test of the impact of such assistance on crafts-artists activity and financial success requires a longitudinal sample in order to estimate any cause-effect relationships that may exist.

Most measures of training or skills do not bear much relationship to crafts-artists' work hours, although a few stand out--exhibition experience, apprenticeship training, and college teaching or giving private lessons. Given the avocational motive for many crafts-artists, it is not surprising that the acquisition and possession of skills lack a systematic association with involvement.

Crafts do compete with other activities, and the data offer some indirect evidence of this competition for one's time. Individuals from larger families and those who own their own home tend to work less than those in the opposite situation. Rural area residents appear to spend more time in producing crafts than otherwise similar persons living in more populated areas, possibly due to lack of alternative opportunities and/or local crafts traditions. Males are estimated to receive higher hourly earnings than females, although, they tend to spend fewer hours in crafts for a given potential wage rate. This implies that crafts may be a more important leisure activity for females than males and that the latter may be more oriented toward sales. Finally, crafts involvement was not found to be significantly related to the level of income from other household members.

3. Problems and Recommendations for Future Research

There are two characteristics of crafts-artists that create analytical difficulties. First, the returns to crafts activity consist of both monetary and nonmonetary elements. Hence, an analysis of the financial returns to crafts will understate the true returns to the extent that compensatory remuneration is present. In the present data set, it is not possible to discern the relative importance of these remunerative elements. Second, individuals may engage in crafts as an avocation, as an income producing activity, or both. Persons with similar features may be strongly oriented toward one but not the other which, in turn, is reflected in different levels of observed hourly earnings. While it is difficult to identify where individuals position themselves on the leisure-work continuum of crafts activity, some of the explanatory variables used in the empirical analysis undoubtedly reflect such a phenomenon. To the extent to which individuals have selected themselves into a sales vs. avocation position, the interpretation of some of the estimated relationships should be viewed with caution. For example, apprenticeship training may have a positive effect on earnings and work hours, but those who acquire such training may have a strong disposition toward crafts activity and sales, so that they would have had relatively high hours and wages even in the absence of such training. Hence, one should be somewhat guarded in drawing policy inferences from the empirical results.

Another weakness is the use of a gross rather than net hourly earnings measure. Production techniques and costs vary both within and especially across crafts media. Furthermore, variable costs are obviously related to the level of output. The estimates for the wage equation, however, are consistent with many a priori expectations and are similar to the findings for privately employed workers, which lends some credence to the general pattern of relationships that were estimated.

Further analysis with this data set would be a useful undertaking. First, the wage rate analysis should be reestimated with the full sample, using a Tobit model to control statistically for the presence of many observations with a zero wage rate (nonsellers). This procedure would provide a means to confront directly the unobserved decision to sell or not. Second, tests for interactions among variables should be made. For example, it is possible that if media and training

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were interacted in the regression estimation, the negative association with earnings found for some training modes would persist only for some media types and not for others. Third, it would be desirable to try to exploit the data collected on production expenses to obtain a more accurate picture of net earnings.

Other phenomena could be examined with this data set as well. For example, it would be most interesting to investigate what factors prompt an individual to pursue crafts as a primary occupation, or to engage in crafts as the primary source of income. It would also be useful to explore the relationship between (lack of) financial success and the responses of crafts-artists regarding the most significant obstacles to exhibiting and selling crafts.

Finally, the link between crafts activity and other employment could be investigated with the survey data. For many crafts-artists, the level of involvement is intimately related to other employment. Fluctuations in the latter's work requirements may significantly constrain the available time for crafts activity. Alternatively, some crafts-artists may choose positions of employment that accommodate their extracurricular interests, especially if crafts serve as a secondary job or as a major source of income.

F. Financial Rewards from Crafts Activity: Some Policy Implications

The preliminary nature of this analysis limits the degree to which policy implications should be drawn from the results. Nevertheless, there are several findings which seem to offer some guidance to policy-makers and crafts organizations concerned with assisting crafts-artists attain greater financial rewards from their endeavors.

Given the relatively low earnings derived from crafts activity, such an outcome would surely be welcomed by crafts-artists.

First, not all types of training appear to increase the hourly earnings of crafts-artists. More specialized or intensive methods, such as college courses and apprenticeships, seem to have a larger financial impact than other programs. In addition, training in business-related skills is significantly linked to earnings which makes good sense in light of the fact that many crafts-artists are in essence self-employed business persons. Greater encouragement and direction along these lines may be warranted, as well as the provision of more of these programs.

Second, the exposure received by crafts-artists through exhibiting their products is a well-known ingredient to making sales. While competitive exhibits and shows are undoubtedly tied to artistic excellence, crafts festivals may have less stringent standards. Participation in, and availability of, crafts shows should also be encouraged to increase exposure to potential buyers and provide a better means by which the public can judge and choose among various artists.

Third, there is no perceptible effect of crafts awards or financial support on either the level of activity or the hourly earnings. This finding suggests that perhaps the resources of the Endowment and other public and private agencies might be more effective if directed toward other strategies to assist crafts-artists. This, of course, is within the context of crafts involvement and monetary concerns. There are other objectives of financial support and crafts awards that may, in themselves, justify their continuation.

Finally, there is some indirect evidence that fiber-related crafts may be encountering a relative oversupply of products, as reflected in the lower returns earned by these crafts-artists. However, this implication must remain tentative until analysis can be carried out that better controls for the sales orientation of crafts-artists and deducts production costs from gross earnings. Fiber crafts-artists may very well be less oriented to sales and have lower production costs than crafts-artists working in other media.

VI. CRAFTS PROFESSIONALS AND SUBSCRIBERS

This section of the report is devoted to testing the extent to which the survey of craftsartists who are members of crafts organizations include those subsets of craftsartists.[1] The groups are craftsartists who:

- o Sell their crafts at nationally recognized shops and galleries
- o Exhibit at prominent fairs and crafts exhibitions
- o Subscribe to crafts periodicals not published by crafts organizations.

Each of these groups may be different from "member" craftsartists in some crucial way. If this is so, the generalizability of the latter data would be more difficult. There are actually two steps in this testing process. The first is to check on the extent of membership among each of the subgroups; the second is to examine the characteristics of each subgroup to be sure that a similar type of craftsartist is included in the "member" survey. The higher the proportion of membership among each of the subgroups and the fewer major differences in characteristics (demographic or craftsrelated) appear, the more sure will be estimates of the number of craftsartists and conclusions regarding their characteristics based on the members survey.

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[1] The Methodological Report for this study includes details on selection of outside and individual craftsartists. The sampling procedures used do not produce representative samples of their respective sample frames.

[illegible] EXTENT OF MEMBERSHIP

Virtually all of the sellers and exhibitors are members of one or more crafts organizations (Table VI.2). About three-quarters of subscribers are members. These findings are based on tabulations of the responses to questions asked during a telephone screening interview to sellers and exhibitors and from responses to questionnaire mailout. No telephone calls were made to subscribers; all responses from subscribers are tabulations of questionnaire responses (Table VI.2).

A complicating element is present which must be recognized in making the estimates of membership. Not all respondents in the survey of members reported their membership. In fact, all respondents in that survey were members of organizations that met our definition; however, 19 percent did not report they were a member of any crafts organization when that question was asked in the questionnaire. [illegible] technical section in the report, it was necessary to know the number of organizations each craftsperson belonged to so that each response could be properly weighted.1 Given that less than 100 percent of craftsperson members reported their membership, it is reasonable to make a corresponding adjustment in the reported membership figures for sellers, exhibitors and subscribers. This adjustment, which is reflected in the membership estimates in Table VI.2, takes the reported percentages of membership in crafts organizations among sellers, exhibitors and subscribers and inflates each of these figures by 1.23 (derived as the ratio of actual membership among member craftspersons to reported membership or 100/81). As a result all sellers are estimated to be members, as are 95 percent of exhibitors. Membership is less prevalent among subscribers, but at an estimated 73 percent is still substantial.

[illegible]

TABLE IV.[illegible]

EXTENT OF MEMBERSHIP IN CRAFTS ORGANIZATIONS IN VARIOUS CRAFTS-ARTIST SAMPLE FRAMES, [illegible]

	Surveys of Crafts-Artists			
	Members	Sellers	Exhibitors	Subscribers
Percentage of crafts-artists reporting membership[a]	[illegible]	[illegible]	[illegible]	[illegible]
During telephone contact	NA	[illegible]	[illegible]	NA
In mail response	NA	[illegible]	[illegible]	[illegible]
Actual (or estimated) membership	[illegible]	[illegible] [b]	[illegible] [b]	[illegible] [b]
Number of respondents	[illegible]	[illegible]	[illegible]	[illegible]

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

NA = Not Applicable

[a] [illegible]

[b] [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

1. [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	—	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

[a] [illegible]

[b] [illegible]

The only major differences involve the percentage of [illegible].

C. [illegible]

Although the populations compared appear to have the same personal characteristics, there is more variation when certain aspects of their [illegible] [illegible] are studied. For example, the [illegible] of [illegible] in the population of [illegible] is [illegible] for the high [illegible] [illegible] for [illegible] as a primary [illegible] (Table [illegible]). This can be [illegible] by noting the low percentages for [illegible] and [illegible] [illegible], which are primary [illegible] [illegible] than [illegible] [illegible] among all [illegible] [illegible]. [illegible] (Table [illegible]).

[illegible]

[illegible]

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]					
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]					
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

[a] [illegible]

In regard to training received, about 90 percent of crafts-artists in all subgroups agree they are satisfied or very satisifed with their past crafts training. There is a little more variation regarding the share now receiving training and those planning to acquire additional training. Sellers and exhibitors each are undergoing less training and desire less additional training than do member crafts-artists (Table VI.4). Subscribers also are taking less training, but desire more in the future. Training in business skills is more highly valued by exhibitors than sellers; subscribers are also interested in acquiring more business skill training.

The pattern of satisfactions reported by crafts-artists, whether they are sellers, exhibitors, subscribers or in one of the comparison groups, is the same. Creative expression is most highly ranked by all (Table VI.3). The second most important satisfaction for sellers and exhibitors and their counterparts among the comparison groups is "life's work," followed by a sense of accomplishment and their ability to derive sufficient income from crafts. All of these are reflected in the satisfactions reported by member crafts-artists working more than 40 hours per week at crafts. "A diversion from daily routine" replaces sufficiency of income as an important satisfaction for subscribers.

There is nearly the same unanimity for goals to be obtained in the next 3 years. Increased income from the sale of unique works was mentioned by about three-quarters of the "professional" crafts-artists. Developing artistic competence and win recognition/award are also very prevalent; each was reported by 45 to 55 percent of sellers or exhibitors and their comparison group. Subscribers along with all member crafts-artists ranked devoting more time to crafts and winning recognition/award about equally—56 to 61 percent (Table VI.3).

TABLE VI.4

COMPARISON OF TRAINING CHARACTERISTICS SURVEYS OF CRAFTS-ARTISTS, 1980-1981

Characteristics	Member Crafts-Artists: Primary Activity 40 + hr/wk[a]	Sellers	Exhibitors	Member Crafts-Artists: All Members[a]	Subscribers
Percentage satisfied or very satisfied with past training in crafts	92.8	89.7	92.9	89.6	88.0
Number of respondents	254	68	70	2593	167
Percentage now receiving crafts training	3.5	1.5	1.4	14.5	8.3
Number of respondents	256	68	72	2586	168
Average hours per week of training	1.4	#	#	1.0	#
Number of respondents	256			2586	
Percentage with training in business skills	30.2	20.9	31.0	29.2	29.9
Number of respondents	251	67	71	1919	107
Percentage with no business training with a desire for training in business skills	58.8	51.9	72.9	57.4	75.3
Number of respondents	176	52	48	1304	73
Percentage planning to acquire additional crafts skills	57.5	42.6	54.9	67.2	76.5
Number of respondents	254	68	71	2603	166

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

[a] Percentages are calculated using weighted responses; the number of respondents is unweighted.

# Average not shown because there are fewer than 50 respondents in category.

TABLE VI.5

COMPARISON OF SATISFACTION FROM CRAFTS AND CRAFTS-RELATED GOALS
SURVEYS OF CRAFTS-ARTISTS, 1980-1981

Characteristics	Member Crafts-Artists: Primary Activity 40 + hr/wk[a]	Sellers	Exhibitors	Member Crafts-Artists: All Members[a]	Subscribers
Percentage of crafts-artists with most important satisfactions from crafts work:					
Means of creative expression	39.7	41.2	37.5	42.4	35.4
Life's work	25.0	38.2	25.0	6.0	8.3
Sense of accomplishment	13.5	8.8	8.3	17.1	19.6
Produce works for sale	7.1	1.5	5.6	3.5	2.4
Derive sufficient income	10.9	7.4	16.7	2.0	3.0
Diversion from daily routine	1.3	1.4	1.4	8.0	10.7
Other	1.3	2.9	5.6	0.6	1.8
Number of respondents	256	68	72	2587	168
Percentage with the following specific goals for the next 5 years:					
Win recognition/award	44.2	55.8	44.4	31.5	35.7
Develop artistic competence	54.2	51.5	50.0	55.9	61.3
Increase income from sale of:					
Unique works	72.2	77.9	75.0	41.4	50.0
Production works	33.6	28.0	33.3	19.6	22.0
Devote more time to crafts	18.1	30.9	22.2	58.8	58.9
Other	8.5	16.2	23.6	5.4	9.5
Number of respondents	255	68	72	2628	168

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

[a] Percentages are calculated using weighted responses; the number of respondents is unweighted.

By definition, sellers and exhibitors participate in crafts exhibits; also, the share of subscribers who exhibit matches the percentage of all crafts-artists who exhibit (Table VI.6). A little more surprising is that sellers exhibit more frequently than those labeled "exhibitors." Sellers have also won more awards in the past 3 years than exhibitors. Subscribers are again indistinguishable from all crafts-artists.

In addition to art/crafts fairs (92 percent), exhibitors participated in juried events (88 percent) and one-person invited exhibits (68 percent). Sellers were more attracted to group-invited exhibits (100 percent), one-person exhibits (79 percent) and group competition exhibits (78 percent). The most popular exhibiting activities for member crafts-artists who work at crafts 40 or more hours per week were group-invited exhibits (72 percent) and juried events and art/crafts fairs (each at 60 percent). Among subscribers and all crafts-artists, group-invited exhibits and art/crafts fairs were most popular.

Nearly all respondents among members who worked at crafts for more than 40 hours per week, sellers or exhibitors produced crafts for sale; about two-thirds of all member crafts-artists and subscribers did the same (Table VI.7). Large proportions (76 to 87 percent) of sellers, exhibitors and crafts-artists in their comparison group report their primary income is from the sale of crafts, while about a quarter of subscribers and all crafts-artists do. More sellers (93 percent) list art/crafts galleries as the place they sell their work than exhibitors who give just preference to art and crafts fairs (96 percent). Art/crafts fairs are the first choice of those subscribers who sell, as is also true for all member crafts-artists (42 and 46 percent respectively).

TABLE VI.6

COMPARISON OF EXHIBITING CHARACTERISTICS SURVEYS OF CRAFTS-ARTISTS, 1980-1981

Characteristics	Member Crafts-Artists: Primary Activity 40 + hr/wk[a]	Sellers	Exhibitors	Member Crafts-Artists: All Members[a]	Subscribers
Percentage exhibiting their crafts in the last 12 months	89.0	100.0	98.6	82.2	82.0
Number of respondents who exhibit[b]	234	68	72	2176	167
Percentage exhibiting more than 5 times or continuously in past 12 months	60.9	77.9	70.4	32.9	33.0
Number of respondents	233	68	71	1731	94
Percentage who won an award or prize in last 3 years	48.4	61.8	46.7	42.2	44.1
Number of respondents	231	68	71	1720	93
Percentage participating in the following activities in the last 12 months:					
Art/crafts fairs	59.6	55.9	91.7	38.0	36.5
One-person exhibits	39.1	79.4	29.2	15.3	17.4
Group-invited exhibit	71.6	100.0	68.1	36.1	44.9
Group competition exhibit	31.6	77.9	38.8	20.7	24.6
Juried events	60.6	57.4	87.5	29.8	31.7
Unjuried community event	19.3	17.6	19.4	16.4	21.0
Juried community event	19.3	13.2	26.4	8.8	12.0
Number of respondents	254	68	72	2196	167

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

[a] Percentages are calculated using weighted responses; the number of respondents is unweighted.

[b] Excludes respondents who reported they never exhibit their crafts work.

TABLE VI.7

COMPARISON OF SELLING CHARACTERISTICS
SURVEYS OF CRAFTS-ARTISTS, 1980-1981

Characteristics	Member Crafts-Artists: Primary Activity 40 + hr/wk[a]	Sellers	Exhibitors	Member Crafts-Artists: All Members[a]	Subscribers
Percentage producing works for sale	97.4	98.5	98.6	67.6	63.7
Number of respondents	256	68	72	2629	168
Percentage with primary income from sale of crafts	80.4	76.1	87.3	23.1	25.2
Number of respondents	252	68	71	1910	107
Percentage who sell their work through:					
Art/crafts fairs	60.0	57.4	95.8	46.2	41.7
Own shop/studio	69.4	64.7	68.1	35.3	39.9
Crafts shops	47.7	60.3	65.3	24.7	31.5
Other retail outlets	25.7	36.8	50.0	12.8	14.3
Cooperatives	8.6	4.4	11.1	6.5	3.6
Commissions	52.8	47.1	61.1	30.8	33.3
Art/crafts galleries	60.7	92.6	73.6	28.7	32.7
Mail orders	15.3	16.2	22.2	5.6	4.2
Wholesalers	17.3	14.7	30.6	6.1	5.4
Work group meetings	1.8	--	--	6.0	7.7
Number of respondents	256	68	72	2625	168

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

[a] Percentages are calculated using weighted responses; the number of respondents is unweighted.

The crafts-related income of sellers, exhibitors and subscribers is greater than that of their counterparts in the two comparison groups (Table VI.8). This pattern is also evident in the pattern of lower non-craft sources and higher crafts expenses. Exhibitors have a higher net income from crafts, even though both sellers and exhibitors reported nearly the same average gross income from crafts. Also, subscribers do not net as much as sellers or exhibitors.

The income characteristics of sellers, exhibitors and subscribers demonstrate the most variation from their comparison groups of any of the categories investigated. In large measure this could result from the specific focus of the sellers and exhibitors samples on crafts-artists who are especially active marketers of their crafts. For subscribers, there is not as obvious an explanation.

Nonetheless, considering all the demographic and crafts-related characteristics reviewed in this section, there are remarkable similarities among the seller and exhibitor crafts-artists and respondents to the members survey who are highly involved in crafts, and also between subscriber crafts-artists and all respondents to the survey of members. Because of the similarities, it appears the survey of member crafts-artists includes many crafts-artists who closely resemble those who sell or exhibit and those who subscribe. Moreover, because the subscribers' information includes characteristics of both members and nonmembers, it is unlikely, given the similarities shown here, that the universe of subscribers contains crafts-artists who are radically different from member crafts-artists.

TABLE VI.8

COMPARISON OF INCOME CHARACTERISTICS
SURVEYS OF CRAFTS-ARTISTS, 1980-1981

Characteristics	Member Crafts-Artists: Primary Activity 40 + hr/wk[a]	Sellers	Exhibitors	Member Crafts-Artists: All Members[a]	Subscribers
Average gross income of crafts-artists from:					
Own crafts sales	$11,568	$20,778	$20,303	$ 2,493	$ 5,362
Number of respondents	229	61	70	2348	150
Crafts-related sources	$ 1,133	$ 481	$ 23	$ 303	$ 119
Number of respondents	219	62	69	2327	155
Estimated sales and crafts-related gross income of respondents	$12,701	$21,259	$20,326	$ 2,796	$ 5,481
Average gross income of crafts-artists from teaching crafts	$ 886	$ 2,884	$ 1,333	$ 1,109	$ 2,322
Number of respondents	220	59	65	2352	155
Average non-crafts income of respondents	$ 2,823	$ 1,290	$ 1,466	$ 8,008	$ 5,231
Number of respondents	181	58	67	1734	135
Total estimated average gross income of respondents[b]	$16,410	$25,433	$23,125	$11,913	$13,034
Average crafts expenses of respondents	$10,842	$17,193	$12,299	$ 2,627	$ 2,638
Number of respondents	210	68	72	2169	168
Estimated net crafts income of respondents[c]	$ 1,859	$ 4,066	$ 8,027	$ 169	$ 2,843

SOURCE: Surveys of Crafts-Artists, Mathematica Policy Research, Inc.

[a] Percentages are calculated using weighted responses; the number of respondents is unweighted.

[b] Estimated based on sum of averages shown.

[c] Estimated by subtracting average crafts expenses from estimated sales and crafts-related gross income of respondents.

frequent are private lessons (17 percent), public schools (11 percent) and adult education courses, community centers and professional workshops (from 8 to 10 percent each). An average of 2.6 hours per week is spent teaching crafts. About 15 percent teach advanced students with larger percentages instructing intermediate and beginning students (Table IV.22).

Gross income from crafts sales is highest for glass or other media or combinations of media ($6,000), metal ($4,350) and clay ($4,100). Clay and glass or other media also have the highest net incomes ($1,750 and $1,300 respectively), while metal has a slight net loss ($-76). Gross income from teaching is highest, on the average, for potters, nearly $2,500, more than twice the average for all crafts-artists. Crafts-related sources contribute about $800 toward gross income of glass or other media and combinations of media crafts-artists (Table IV.21).

The amounts of gross and net income increase as the extent of involvement rises. Crafts-artists with crafts as a primary activity and working more than 40 hours a week report gross income from crafts sales of $11,600 and net incomes of $1,500. Only slightly less net income is earned by those working less than 40 hours per week. Crafts-artists with leisure or occasional involvement report less than $600 per year in gross income from crafts and net losses ranging from $100 to $400 (Table IV.21).

The difference between crafts gross income and net income is crafts expenses which for all crafts-artists tote up to $2,627, almost equal to the average crafts-related income of $2,736. On the average, Crafts-Artists Questionnaire and other Material

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September 1980

Dear Crafts-Artist:

The National Endowment for the Arts has contracted with Mathematica Policy Research to conduct a national survey of crafts-artists. We have drawn our sample from people who belong to crafts organizations, and/or sell through major sales outlets and/or subscribe to crafts periodicals.

The Endowment is attempting to assist American craftspersons on both the local and national levels. In 1978, it funded a Census of Crafts Organizations which represented a major step in obtaining information needed to carry out this important project. The present survey is equally important because it will add significantly to the presently available data on such an important aspect of American life.

The enclosed questionnaire has been designed to require a minimum of your time. Most questions can be answered by simply circling a code number. Although your participation is voluntary, we hope you will work with us to ensure that craftspersons like yourself are fully represented in this survey. To protect confidentiality, the survey results will be reported in aggregate form only and individual craftspersons will not be identified.

A prepaid addressed envelope is enclosed. We are eager to complete the study and a prompt reply would be most appreciated. If you are not a craftsperson or you do not collect or read about crafts, visit crafts shows or do not have a crafts-related occupation, please complete the enclosed postcard but leave the questionnaire blank and return them both in the envelope.

Sincerely,

Audrey McDonald
Project Director

AM:ha
Enclosures

P.S. If you have any questions about the study or this questionnaire, please feel free to call me at (609) 799-2600, extension 2542.

An Equal Opportunity Employer

1. Which of the following best describes your current involvement with crafts?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

CREATING/PRODUCING CRAFTS IS MY PRIMARY OCCUPATION	1
CREATING/PRODUCING CRAFTS IS MY SECONDARY OCCUPATION	2
I AM A FULL-TIME TEACHER OF CRAFTS	3
I AM A FULL-TIME STUDENT OF CRAFTS	4
MY CRAFT IS MY MAIN LEISURE ACTIVITY	5
I DO OCCASIONAL WORK IN CRAFTS	6

OTHER (SPECIFY): ____________________

[___[___]

2. How many years altogether have you been working in crafts?

YEARS ____________

3. What kind of training have you had throughout your involvement in crafts?

	HOW MANY?
LESSONS FROM FAMILY MEMBERS OR FRIENDS . . .	YEARS ____________
SELF-TAUGHT	YEARS ____________
SCHOOL-ART CLASS, TEACHER DEMONSTRATION. . .	YEARS ____________
COMMUNITY CENTER OR RECREATION PROGRAM . . .	COURSES ____________
COLLEGE/UNIVERSITY COURSE IN ART	COURSES ____________
APPRENTICESHIP	MONTHS ____________
ADULT EDUCATION COURSES.	COURSES ____________
WORKSHOPS HELD BY CRAFTS SCHOOLS OR ORGANIZATIONS	WORKSHOPS ________
PRIVATE LESSONS FROM PROFESSIONAL.	YEARS ____________
PROFESSIONAL WORKSHOPS	WORKSHOPS ________

9. Are you, or have you been, an apprentice?

YES. . .I WAS. . (SKIP TO 10.)	1
. . .CURRENTLY	2
NO . . . . (SKIP TO 10.)	0

9A. How long have you been an apprentice? YEARS ____________

9B. On the average, how many hours per week do you work as an apprentice?

HOURS ____________

9C. Including the time you have already spent as an apprentice, how long is your apprenticeship?

YEARS ____________

9D. What is your average monthly income from your work as an apprentice?

MONTHLY $____________

UNPAID	0

10. Do you have a professional degree such as a Master of Fine Arts (MFA)?

YES	1
NO	0

11. In which of the following media do you currently work? (PLEASE CIRCLE ALL THE NUMBERS THAT APPLY. THEN CIRCLE THE LETTER TO THE LEFT OF THE MEDIUM THAT YOU CONSIDER TO BE YOUR PRIMARY MEDIUM.)

(CIRCLE ALL THE NUMBERS THAT APPLY)

A	FIBER	1
B	CLAY	2
C	LEATHER	3
D	PAPER	4
E	GLASS	5
F	METAL	6
G	WOOD	7
H	OTHER (SPECIFY)____________________________	

[__][__]

15B. How many commissioned works did you do in the last twelve months?

WORKS ____________

NONE 0

15C. What was the approximate dollar amount of your lowest and highest commissioned sale in the last twelve months?

LOWEST . . . . $______________

HIGHEST . . . . $______________

16. What are the chief satisfactions that you derive from working in your craft? PLEASE RANK THE FOLLOWING MOST IMPORTANT SATISFACTIONS:

MEANS OF CREATIVE EXPRESSION . . . . ____

LIFE'S WORK . . . . ____

SENSE OF ACCOMPLISHMENT . . . . ____

PRODUCING WORK THAT OTHERS WILL PURCHASE . . . . . ____

DERIVING A SIGNIFICANT PORTION OF INCOME FROM YOUR CRAFT . . . . ____

DIVERSION FROM DAILY ROUTINE . . . . ____

OTHER (SPECIFY) ______________________________ ____

[__][__]

19. Is your work primarily influenced by:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

AMERICAN FOLK THEMES 1

ETHNIC/CULTURAL TRADITIONS 2

CURRENT TRENDS IN YOUR CRAFT 3

OTHER ART FORMS 4

A MOVEMENT OR SCHOOL IN THE ART WORLD 5

OTHER (SPECIFY)____

[___[___]

19A. Please describe this influence:

____

____

[___[___]

20. Do/did your parents work in crafts?

YES . . . CRAFT WORK IS/WAS THEIR PRIMARY SOURCE OF INCOME 1

. . . CRAFT WORK IS/WAS THEIR SECONDARY SOURCE OF INCOME 2

. . . CRAFT WORK IS/WAS A LEISURE TIME ACTIVITY. . 3

NO 0

21. Do other members of your household work in crafts?

YES . . . SAME CRAFT MEDIUM AS MINE 1

. . . ANOTHER CRAFT MEDIUM (SPECIFY) ____________

____

[___[___]

NO 0

25. Where do you spend most of your time working in your craft?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

IN YOUR HOME	1
PRIVATE STUDIO OR WORKSHOP	2
COOPERATIVE STUDIO OR WORKSHOP	3
COMMUNITY STUDIO OR WORKSHOP	4
SPACE PROVIDED BY SCHOOL	5

OTHER (SPECIFY)______________________________

[___[___]

25A. Do you own or rent your primary workspace or is it provided free of cost?

OWN	1
RENT	2
FREE OF COST	3

25B. Do you share your workspace with other crafts-artists?

YES	1
NO	0

26. Do you produce works for sale?

YES		1
NO	(SKIP TO 28.)	0

26A. Is your primary income from the sale of your crafts?

YES	1
NO	0

26B. In producing work for sale, are the works you make primarily in response to:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

YOUR OWN STANDARDS OF FORM AND EXPRESSION	1
DEMANDS OF THE MARKET	2

OTHER (SPECIFY)______________________________

[___[___]

30. Have you taught crafts in the last three years?

YES		1
NO	(SKIP TO 31.)	0

30A. Where do/did you teach crafts?

(CIRCLE ALL THAT APPLY)

CRAFTS SCHOOL	1
PROFESSIONAL WORKSHOPS	1
PRIVATE LESSONS	1
PUBLIC SCHOOLS	1
ADULT EDUCATION COURSES	1
COMMUNITY CENTER/ARTS LEAGUE	1
CRAFTS SHOP	1
ART SCHOOL OR COLLEGE	1
COLLEGE OR UNIVERSITY	1
OTHER (SPECIFY)________________________	[__[__]

30B. Approximately how many hours per week do/did you teach?

HOURS PER WEEK:__________

30C. Are/were your students:

(CIRCLE ALL THAT APPLY)

BEGINNING	1
INTERMEDIATE	1
ADVANCED	1

33. How often did you show or exhibit your work in the last twelve months?

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

NOT AT ALL	1
ONCE	2
TWO TO FIVE TIMES	3
SIX TO TEN TIMES	4
MORE THAN TEN TIMES	5
CONTINUOUSLY	6

34. In the last three years have you won any awards or prizes for your work?

YES	1
NO	0

35. What are the main problems that you face in showing or exhibiting your work?

(CIRCLE ALL THAT APPLY)

TOO FEW OUTLETS	1
INSUFFICIENT DISPLAY SPACE	1
NO APPROPRIATE EXHIBITION/SELLING SPACE	1
COMMUNITY POORLY INFORMED ABOUT EXISTING EXHIBITS, SHOPS	1
OTHER (SPECIFY)____________________	[___[___]
NONE	0

36. Where do you think are the best places to show or exhibit your work?

(CIRCLE ALL THAT APPLY)

AT ART/CRAFTS FAIRS	1
YOUR OWN SHOP	1
CRAFTS SHOPS	1
CO-OP	1
ARTS OR CRAFTS GALLERIES	1
ART SCHOOL OR COLLEGE	1
COLLEGE OR UNIVERSITY	1
OTHER (SPECIFY)____________________	[___[___]
DO NOT SELL WORKS . . . (SKIP TO 40.)	0

40. How much did you and other persons living in your household earn in the last twelve months from the following sources before taxes and other deductions? (ESTIMATES ARE ACCEPTABLE—REMEMBER, THIS INFORMATION WILL ONLY BE USED IN SUMMARY FORM.)

YOUR OWN INCOME . . . FROM CRAFTS SALES $________________

. . . FROM CRAFTS-RELATED SOURCES $________________

. . . FROM TEACHING CRAFTS $________________

. . . FROM NON-CRAFTS INCOME $________________

CRAFTS INCOME OF OTHER HOUSEHOLD MEMBERS $________________

OTHER INCOME OF ALL OTHER HOUSEHOLD MEMBERS $________________

41. In the last twelve months, what were your total expenses for:

DUES TO CRAFTS ORGANIZATIONS . . . . . . $________________

PUBLICATIONS/BOOKS RELATED TO YOUR CRAFT . . . . $________________

MATERIALS FOR YOUR CRAFT . . . . $________________

SALARY FOR APPRENTICES (INCLUDING IN-KIND AND FRINGE BENEFITS) . . . . . . $________________

SALARY FOR EMPLOYEES INCLUDING FRINGE BENEFITS . . . . $________________

EQUIPMENT OR TOOLS . . . . $________________

WORKSPACE/STORAGE (INCLUDING UTILITIES, REPAIRS, UPKEEP ON EXISTING EQUIPMENT) $________________

TRAVEL (INCLUDING CAR EXPENSES) IN CONNECTION WITH YOUR CRAFTS WORK . . . $________________

COST OF PHOTOGRAPHING YOUR WORK. . . . . $________________

INSURANCE FOR YOUR WORKS AND WORKSPACE . $________________

OTHER CRAFTS-RELATED EXPENSES (SPECIFY) ____________________ $________________

[___[___]

45C. belong to crafts organizations?

YES . . . HOW MANY CRAFTS ORGANIZATIONS? ________

NO . . . .(SKIP TO 45E.) 0

45D. Please list the crafts organizations to which you belong that are most important to you:

____ [__[__[__[__]

____ [__[__[__[__]

____ [__[__[__[__]

____ [__[__[__[__]

45E. collect crafts?

YES 1

NO 0

46. Are you . . .

FEMALE 1

MALE 2

47. When were you born? YEAR OF BIRTH ________

48. What is your marital status?

NEVER MARRIED 1

MARRIED 2

WIDOWED/DIVORCED/SEPARATED 3

49. What is your current employment status:

(CIRCLE THE ONE CODE NUMBER THAT BEST APPLIES)

WORK FULL-TIME
(30 HOURS OR MORE PER WEEK) . . (GO TO 49A.). . . . 1

WORK PART-TIME . . . . (GO TO 49A.). . . . 2

FULL-TIME HOMEMAKER OR HOUSEWIFE . (SKIP TO 50.) . . . 3

FULL-TIME STUDENT . . . . (SKIP TO 50.) . . . 4

RETIRED . . . . (SKIP TO 50.) . . . 5

UNEMPLOYED . . . . (SKIP TO 50.) . . . 6

OTHER, NOT WORKING . . . . (SKIP TO 50.) . . . 7

49D. If crafts production is your main occupation, did you have another occupation before coming to crafts?

YES. . . WHICH? SELECT A CATEGORY FROM THE LIST IN QUESTION 49C. AND PLACE THE NUMBER OF THE CATEGORY HERE: ______

NO 0

DO NOT PRODUCE CRAFTS 99

50. What is the highest level of school you have completed?

SOME HIGH SCHOOL 1

HIGH SCHOOL DIPLOMA 2

SOME COLLEGE 3

TWO YEAR COLLEGE DEGREE 4

FOUR YEAR COLLEGE DEGREE 5

TECHNICAL/VOCATIONAL DEGREE OR CERTIFICATE 6

GRADUATE WORK 7

MASTERS DEGREE 8

DOCTORATE, PROFESSIONAL DEGREE 9

OTHER (SPECIFY) ____

[___[___]

50A. What was your major or field?

____

[___[___]

50B. Did you receive G.I. Bill benefits to enable you to attend school or to finish your degree work?

YES 1

NO 0

51. Do you own or rent your home?

OWN 1

RENT 2

57. Are there any general comments that you would like to make about the position of the crafts-artist in the United States today?

____

____

____

[___[___]

THANK YOU VERY MUCH FOR FILLING OUT THIS QUESTIONNAIRE.
PLEASE RETURN IT IN THE ENCLOSED POSTPAID ENVELOPE.

OMB # 128580004
Expiration Date: 12/31/80

APPENDIX B

COMPARISON OF SURVEY RESULTS BY DATA COLLECTION METHOD

Because both bias and sample variability are at the minimum levels provided for in the sample design when the response rate is 100 percent, any substantial deviations from high response levels call for investigation. We agreed with the National Endowment we would conduct such an investigation if the response rate to the Survey of Crafts-Artists who are Members of Craft Organizations did not reach 75 percent. As a result of the mail procedures, a response rate of 69.3 percent was obtained.

The hypothesis to be examined is that different methods of data collection obtain responses from different components of the sample; those who respond without need for follow-up activities are different in personal and craft-related characteristics from those who respond after being "followed up." [1] The stated hypothesis is actually a surrogate for one which would compare respondents to non-respondents. However, because examination of the latter hypothesis is impossible, if differences between those who respond prior to follow-up activities and those who respond as a result of follow-up activities are different, non-respondents are assumed to be more like those who required follow-up to achieve a response.

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[1] In this instance the follow-up consisted of an attempted telephone contact with a sample of all non-respondents to the mail procedures.

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On the basis of chi square statistics and their related probabilities, we find there are statistically significant differences between those respondents who completed a questionnaire as a result of a telephone follow-up and those who completed a questionnaire without such follow-up (Tables B.1 and 2).

Crafts-artists who responded to the telephone follow-up tended to engage in crafts more as a leisure activity compared with crafts-artists who were mail respondents. Telephone respondents were more oriented toward wood as their primary media, as opposed to metal and clay. Also, telephone respondent crafts-artists worked slightly more hours per week (21 compared to 19.4) than mail respondent crafts-artists. The former have spent one less year in crafts compared with mail respondents (Table B.1).

Smaller proportions of crafts-artists who responded as a result of the telephone follow-up compared with those who responded to the mail procedures:

- o Produce crafts for sale
- o Derive their primary income from crafts
- o Teach crafts
- o Visited crafts museums in the 12 months prior to completing the questionnaire
- o Collect crafts.

In addition, the number of crafts publications read in the last 12 months and the number of memberships in crafts organizations are fewer for those who responded as a result of the telephone follow-up compared with those who responded to the mailed request.

TABLE B.1

COMPARISON OF CRAFTS-RELATED CHARACTERISTICS BY MODE OF DATA COLLECTION: SURVEY OF MEMBER CRAFTS-ARTISTS, 1980

	Telephone Response	Mail Response	X^2 Statistic Significance Level
Percentage of crafts-artists by level of intensity of craft activity			
Major activity			
Under 40 hours per week	12.2	17.1	
40 hours or more per week	8.3	8.4	
Secondary activity	19.6	17.9	
Leisure Activity			
Under 10 hours per week	27.4	17.7	
10 hours or more per week	17.3	13.6	
Occasional Activity	7.1	14.4	
Other	8.1	10.9	
Total	100.0	100.0	$p < 0.01$
Primary media			
Fiber	39.9	40.1	
Clay	14.3	16.8	
Leather	0.1	1.0	
Paper	4.1	3.8	
Glass	2.7	3.2	
Metal	8.6	12.1	
Wood	23.5	15.6	
Other	5.8	7.4	
Total	100.0	100.0	$p < 0.01$
Average hours per week spent producing crafts	21.0	19.4	N.A
Average number of years involved in crafts	15.4	16.4	N.A
Percentage producing crafts for sale	60.3	68.0	$p < 0.01$

Table B.1 (Continued)

	Telephone Response	Mail Response	X^2 Statistic Significance Level
Percentage with primary income from sale of crafts	21.7	23.1	$p < 0.05$
Percentage who taught crafts in last three years	29.4	43.3	$p < 0.01$
Percentage visiting art/crafts museums in last 12 months	78.0	91.3	$p < 0.01$
Average number of crafts magazines read in last 12 months	1.6	2.4	N.A.
Average number of crafts organizations	1.2	1.5	N.A.
Percentage collecting crafts	59.4	68.4	$p < 0.01$
Number of respondents	90	2543	--

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

Personal characteristics of crafts-artists also reveal some differences although generally not as large as those already presented. A lower proportion of crafts-artists who responded to the telephone component are female, slightly older, and to a much smaller extent, more likely to be married. Telephone respondents, compared with their mail counterparts, are more likely to be retired, less likely to have a college education, and are less concentrated among whites and those of Hispanic heritage or descent (Table B.2).

In spite of these statistically significant differences which demonstrate that those respondents who required a telephone call to achieve a completed questionnaire and those who did not are from diverse groups, the following should also be recognized:

- The number of telephone respondents (90 out of a total of 2,637) was quite small. 96.6 percent of the response rate was achieved by mail and 3.4 percent by telephone follow-up.
- The weighting procedures used recognized differences in response levels for media type and size of organization. This type of weighting tends to compensate for some of the accuracy lost through non-response because respondents from various strata are assigned weights, not because they responded or not, but based on the estimated number of member crafts-artists in each stratum.[1]

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[1] Because of the weighting scheme used, the differences by media type in the telephone and non-telephone components are entirely corrected; on the other hand, to the extent differences that arise for other reasons--type of involvement in crafts, for example--these differences will not be adjusted.

TABLE B.2

COMPARISON OF PERSONAL CHARACTERISTICS BY MODE OF DATA COLLECTION: SURVEY OF MEMBER CRAFTS-ARTISTS, 1980

	Telephone Response	Mail Response	X^2 Statistic Significance Level
Percentage Female	67.1	70.3	$p < 0.01$
Age Distribution			
Under 15	2.6	3.4	
25 to 34	19.9	25.0	
35 to 44	24.0	20.4	
45 to 54	15.3	18.0	
55 to 64	16.3	18.5	
65 and over	21.9	14.7	
Total	100.0	100.0	$p < 0.01$
Median age	47.3	45.7	
Percentage Married	72.9	71.7	
Labor Force status:			
Employed full time	44.9	45.6	
Employed part time	11.2	13.3	
Homemaker	14.0	19.1	
Student	0.9	2.9	
Retired	21.8	13.6	
Unemployed	3.8	2.8	
Other	3.4	2.7	
Total	100.0	100.0	$p < 0.01$
Percentage reporting crafts as main occupation	34.0	33.4	$p = 0.43$
Percentage with college or higher education	36.6	56.6	$p < 0.01$
Percentage White	93.9	98.1	$p < 0.01$
Percentage Hispanic	0.2	1.3	$p < 0.01$
Number of respondents	90	2543	—

SOURCE: Survey of Crafts-Artists, who are Members of Crafts Organizations, Mathematica Policy Research, Inc.

APPENDIX C

COMPARISON OF AMERICAN AND CANADIAN CRAFTS-ARTISTS

North Americans share many interests and characteristics, one of these interests is crafts. During the 1970's, the Canadian government sponsored several studies of crafts-artists in Canada. A large mail survey was conducted in 1976 of a sample of approximately 10,000 persons, drawn from mailing lists of all large crafts associations in all provinces except Quebec. The results, based on 2,400 mail responses, were published in Crafts and Craftsmen in Canada.[1] Because techniques were not used in the Canadian survey to achieve a high level of response (the response rate was 24 percent compared to 74 percent in the Survey of Crafts-Artists who are Members of Crafts Organizations in the United States), the results may not be representative of all Canadian member crafts-artists. Nevertheless, a comparison is made between the Canadian and U.S. survey results to see the extent of apparent similarities and differences between these two groups of crafts-artists who share the characteristic of belonging to crafts membership organizations. Many of the questions used in the two surveys are similar in wording, although there are often minor differences in the response categories.

Based on the two surveys, American crafts-artists are older than their Canadian counterparts, 45 years compared to 39.5 on the basis of median ages calculated from abbreviated age distributions (Table C.1).

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[1] Barry de Ville and Canadian Crafts Council, Crafts and Craftsmen in Canada (Ottawa, Canada: Research and Statistics Directorate, Arts and Crafts Branch, Secretary of State, 1978).

Americans are also more highly educated, perhaps partly reflecting their age, but not entirely, since the major differences are the much larger share in the 45 and over age group most of whom would have finished their education 15 to 20 years ago. Another reflection of the 6-year difference in median ages is the 8-year difference in median years of involvement in crafts (Table C.2).

Canadian crafts-artists are more evenly distributed between crafts as a full-time occupation, part-time occupation and full-time crafts teacher than are American. About a fifth of respondents in both countries reported full-time involvement. A much larger proportion of U.S. respondents engage in crafts as a leisure or occasional activity compared to those in Canada.[1] Students account for 2 and 7 percent of respondents, but while 4 percent of the U.S. respondents list their involvement as full-time crafts teachers, 25 percent of the respondents to the Canadian questionnaire are estimated by the report authors to be exclusively teachers of crafts (Table C.1).

As mentioned above, American crafts-artists have typically been working in their craft longer than Canadian crafts-artists—on average for over 16 years compared to under 9 years. About equal proportions of American and Canadian crafts-artists—68 percent and 70 percent—produce works for sale. Deflating gross sales figures for American crafts-

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[1] In both questionnaires, "leisure" is respondent-defined as is crafts.

TABLE C.1

COMPARISON OF U.S. AND CANADIAN CRAFTS-ARTISTS DEMOGRAPHIC CHARACTERISTICS, 1980 AND 1976

U.S. Characteristics			Canadian Characteristics
	Age Distributions		
Under 25 years	3 %	9 %	16 to 25 years
25 to 34 years	25	34	26 to 35 years
35 to 44 years	20	20	36 to 45 years
45 and older	51	37	46 and older
Total	99 %	100 %	Total
Median age	45.2	39.5	Median Age
	Education		
Some high school	5 %	3 %	Primary or less
Completed high school	12	13	High school or less
Some college, or technical or vocational degree	21	27	Some post secondary
Two or four year college degree	31	41	Completed university or community college
Graduate work, masters or doctorate degree	31	15	Post graduate
Other	1		
Total	101 %	99 %	Total
	Involvement in Crafts		
Major (primary) activity	24 %	21 %	Full-time occupation[a]
Secondary activity	16	36	Part-time occupation
Leisure or occasional activity	54	12	Leisure
Full-time student (of crafts) and "other"	2	7	Student
Full-time teacher of crafts	4	25	Exclusively teacher of crafts[a]
Total	100 %	101 %	

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Princeton, N.J., 1980, and Crafts and Craftsmen in Canada, Research and Statistics Directorate, Arts and Culture Branch, Secretary of State Department, Ottawa, Canada, 1978.

[a] The text in Crafts and Craftsmen in Canada accompanying the distribution of type of involvement in crafts (Table 2.6, page 29) includes the following: "The full-time occupational group [28% in Table 2.6] includes roughly equal proportions of craftsmen and teacher-craftsmen. About 7 percent of this group are exclusively teachers of crafts. On the other hand, approximately 50 percent of the students [13 percent in Table 2.6] and leisure [23 percent in Table 2.6] groups also noted they were exclusively teachers of crafts . . . ."

TABLE C.2

COMPARISON OF U.S. AND CANADIAN CRAFTS-ARTISTS CRAFT-RELATED CHARACTERISTICS, 1980 AND 1976

U.S. Characteristics			Canadian Characteristics
	Experience in Crafts		
Years working in crafts			Years been a craftsman
Less than 5 years	8 %	32 %	1 to 5 years
5 to 9 years	25	34	5 to 10 years
10 to 14 years	24	34	More than 10 years
15 or more years	43		
Total	100 %	100 %	Total
Median years	16.3	8.6	Median years
	Production of Crafts for Sale		
Percentage of crafts-artists producing works for sale	68 %	70 %	Percentage producing crafts for sale

Gross Sales by Craft Media

1980 average (mean) gross crafts sales		U.S. Sales in 1976 Canadian dollars [a]	1976 gross sales	
Clay	$4118	$3,025	$4546	Clay
Fiber	1034	760	2524	Fibre
Wood	2199	1,616	4464	Wood
Metal	4358	3,202	60	Metal
Leather or paper	1254	921	4293	Leather
Glass or other	5991	4,402	9532	Glass

SOURCE: Survey of Crafts-Artists who are Members of Crafts Organizations, Mathematica Policy Research, Princeton, N.J., 1980 and Crafts and Craftsmen in Canada, Research and Statistics Directorate, Arts and Culture Branch, Secretary of State Department, Ottawa, Canada, 1978.

[a] Based on a change in the all commodities consumer price index in the U.S. from 1976 to 1980 and 1976 exchange rates as reported in: U.S. Bureau of the Census, Statistical Abstract of the United States: 1980 (Washington, D.C., 1980) Tables 808 and 1602.

artists from 1980 to 1976 dollars and accounting for the exchange rate, it appears that Canadian crafts-artists generate higher revenue from the sale of their work than do American crafts-artists. This appears true for every media category except metal (Table C.2).

APPENDIX D

MODEL OF CRAFTS INVOLVEMENT

The fundamental premise of the behavioral model is that individuals attempt to maximize their utility or overall satisfaction, which is posited to be a function of leisure time and purchased goods and services. Crafts involvement is defined as hours of work effort which generates purchasing power, but implies foregoing leisure time. Because an extra hour of crafts work permits greater consumption of purchased goods and services, but reduces the time for leisure activities, individuals are faced with a negative trade-off between labor and leisure. Determination of the optimal level of work (or leisure) essentially balances these offsetting effects.

Theoretically, the optimal level of crafts work effort is influenced by the total remuneration offered to an individual--both pecuniary and nonpecuniary payments. But in practice, the money wage rate is used in most analyses of labor supply. Such a simplification, however, is a serious limitation for a study of crafts-artists since the latter are clearly motivated by nonpecuniary factors. In fact, there is some question as to whether or not a labor-leisure model is an appropriate paradigm for studying crafts-artists. Many such persons do not consider themselves as workers (self-employed or otherwise). Rather they consider their involvement as a leisure rather than as a work activity. Any income from sales might be considered incidental and use to defray the costs of pursuing their avocation. Furthermore, even for those who are serious about selling their products, the major satisfaction from crafts appears to be artistic in nature rather than financial.[1]

The above arguments are correct as they go, but there are several reasons to justify using a labor-leisure framework for the analysis. First, despite the artistic motivation behind crafts involvement, 73 percent of the sample indicated that they produced works for sale (19 percent reported that crafts sales were their major income source). This suggests that a more accurate observation is that crafts activity yields both pecuniary and nonpecuniary returns, and that the mix between the two is partially subject to the discretion or preferences of the individual.

The above ideas can be highlighted more clearly with the development of a simple model that incorporates the notion of full remuneration (see Black, 1978; Borjas, 1981; and Robins, 1977). It is assumed that an individual's utility (U) is an indirect function of leisure time (L) and market goods purchased out of income (i.e., purchasing power, Y). Leisure time and purchased goods are combined inputs into producing leisure-time-consumption (LTC) which directly affects utility. An individual may also enjoy on-the-job consumption (i.e., job satisfaction, OJC) which affects utility directly. OJC is asumed to be a product of work hours (H) and an index of nonpecuniary job attributes (C). Thus, total utility is defined as:

$$U = U(LTC) + U(OJC) \tag{1}$$

$$U = U(L,Y) + U(C\,H) \tag*{(1)$'$}$$

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[1] Less than 10 percent of the surveyed crafts-artists reported that the chief satisfaction gained from crafts was financial. The satisfactions most often cited as primary were crafts "as a means of creative expression" (52 percent), "as a sense of accomplishment" (21 percent), "as one's life's work" (9 percent), and "as a diversion from the daily routine" (9 percent).

where one assumes that utility can be split into two additive components.

In the context of crafts, H represents the number of weekly hours spent producing and marketing crafts and C is the hourly flow of nonpecuniary benefits gained from crafts involvement. For simplicity, L denotes all noncraft time, leisure as well as noncraft employment. The amount of goods that can be purchased is limited by a budget constraint that defines as individual's income:

$$Y = WH + Yn \tag{2}$$

where W is an hourly money wage rate and Yn denotes other noncraft income available to the individual.[1] Work hours is limited by total time (T) that must be split between work and leisure, T = L + H. An increase in work hours thus affects utility by decreasing leisure time, L = T - H, by increasing purchasing power, WH, and by increasing on-the-job consumption, CH.

Another concept to introduce is that, to some extent, a crafts-artist is likely to reduce the nonpecuniary returns to producing crafts as his or her activity becomes more oriented toward sales, thereby increasing W at the expense of CH (e.g., the work may become more repetitious, more intense, and marketing efforts may displace time spent in producing crafts). This suggests a relationship between total hourly renumeration (W*) and its two components:

$$W^* = W + PC. \tag{3}$$

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[1] We abstract from the problem of simultaneity that exists between hours supplied to crafts versus other labor activities. A complete model would focus on the joint determination of crafts-related work and other employment decisions.

The price of nonpecuniary job benefits (P) is assumed to be fixed and it represents the income foregone as crafts activity shifts away from a sales orientation toward an avocational focus. Equation (3) is consistent with a positive association between W* and human capital. It can also be used to estimate the market value of various nonwage job characteristics. Note that multiplication of (3) by work hours yields the income constraint.

Given that Y, C, H are controllable by the individual and W*, P, Yn are exogenous, the first-order conditions are maximising utility under the budget constraint (Y = W*H - PCH + Yn) are:

$$\frac{\partial U}{Y} - \lambda = 0 \tag{4}$$

$$\frac{\partial U}{\partial Y} \cdot W - \frac{\partial U}{\partial L} \quad \frac{\partial U}{\partial OJC} \cdot C + (W - W^* + PC)\, g = 0 \tag{5}$$

$$\frac{\partial U}{\partial OJC} \cdot H - (PH)\lambda = 0. \tag{6}$$

These conditions imply (assuming second-order conditions are fulfilled) that H and C should be adjusted until:

$$MU_Y = \frac{MU_{OJC}}{P} = \frac{MU_L}{W^*} \tag{7}$$

where the marginal utilities (MU's) are the respective partial derivatives in (4-6). The optimising condition in (7) can be re-expressed as:

$$\frac{MU_L \quad -CMU_{OJC}}{MU_Y} = W. \tag{8}$$

The conditions stated in (7) and (8) can be contrasted with those when OJC is ignored in the labor-leisure model:

$$\frac{MU_L}{MU_Y} = W. \tag{8)'$$

The relevance of OJC in labor supply decisions is evident in (7) where both C and H must be adjusted until the ratios of their marginal utilities to their respective prices are in equality with MU_y. The shadow price of leisure is now W* which supports the general notion that total labor compensation is what theoretically affects behavior, not W by itself. It is also apparent that W is an endogenous variable that is jointly determined with C. If work produces no on-the-job consumption ($MU_{OJC} = 0$), then equation (8) reduces to (8)'. If, on the other hand, work time affects utility because of nonpecuniary factors (rather than only indirectly through earnings), then the wage rate that is acceptable to a worker will be less to the extent that a job is pleasurable. Alternatively, a pleasurable job will induce greater work effort for a given wage rate than a similarly paid job with less attractive nonwage elements.[1]

Based on the first-order conditions, the supply of work hours can be specified as a general function:

$$H = f(W^*, P, Y_n; X) \qquad (9)$$

where X is a vector of personal and environmental characteristics. For a given set of X attributes, hours of crafts activity is a positive function of the potential returns of participation (i.e., the incentive effect, W*), and a negative function of P, the rate at which nonpecuniary job benefits must be foregone as monetary benefits are increased (see equation 3). The link between hours and other individual or household income, Yn, is ambiguous. On the one hand, a relatively high Yn would be associated with less crafts activity if it were viewed as a work activity (i.e., an income effect). On the other hand, a relatively high Yn might induce greater crafts involvement if it were viewed as a leisure activity (i.e., a "normal" consumption goods).

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[1] As noted by Borjas (1981), observed wage rates will understate the value of leisure time when there is nonpecuniary remuneration.

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